

THE *Hollywood*

What the EEOC Is Asking

Female directors reveal their convos with the Feds

Tarantino on a Tear

The Hateful Eight's hot water: Can Harvey escape?

...

The Producer Roundtable

POWER OF BEAUTY

Hollywood's 25 Best Glam Moments of 2015

A photo portfolio of stars and their artists, including **Reese Witherspoon** and **Molly R. Stern**, as a social-media surge supersedes the influence (and money) attached to the town's red carpets



FOR YOUR CONSIDERATION

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KRISTIE MACOSKO KRIEGER

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MARK RYLANCE

BEST SUPPORTING ACTRESS
AMY RYAN

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THE NEW YORK TIMES, Manohla Dargis

"...THE CORE OF THIS MOVIE IS A STANDOFF EVERY BIT AS
KEYED UP, AND AS GRIPPING, AS ANYTHING ON THE MUFFLED STREETS OF BERLIN.
**WHAT WE THRILL TO IS RYLANCE VERSUS HANKS:
THE BRITISH ACTOR, LAUDED FOR HIS STAGE APPEARANCES...
UP AGAINST THE CONSUMMATE HOLLYWOOD PRO.
A DAZZLING COMPOSITION."**

THE NEW YORKER, Anthony Lane

BEST DIRECTOR
STEVEN SPIELBERG

BEST CINEMATOGRAPHY
JANUSZ KAMINSKI

BEST FILM EDITING
MICHAEL KAHN, ACE

BEST ORIGINAL SCREENPLAY
MATT CHARMAN AND
ETHAN COEN & JOEL COEN

BEST COSTUME DESIGN
KASIA WALICKA MAIMONE

BEST MAKEUP & HAIRSTYLING
JUDY CHIN | KAY GEORGIU

BEST ORIGINAL SCORE
THOMAS NEWMAN

BEST SOUND MIXING
RE-RECORDING MIXERS
ANDY NELSON | GARY RYDSTROM
SOUND MIXER
DREW KUNIN

BEST SOUND EDITING
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“There’s the panic right before you leave the door, but it always works out. The best part of the red carpet is the getting ready, actually.”

LUPITA NYONG’O



FEATURES

52 Insta-Glam! Hollywood's 25 Best Beauty Moments in 2015

Pair an A-lister with the right artists (both hair and makeup) and watch social media explode, brands come calling and new stars get born (or reborn — talking about you, Taraji).

Produced and Edited by Carol McColgin

68 'Nothing's Tougher Than Making a Movie'

Hits (*Compton*), prerelease flaps (Tarantino's comments) and firings (a *Star Wars* director) — six elite producers reveal the backstories that could give anyone high blood pressure: “Make movies you love because it is miserable.”

By Stephen Galloway and Matthew Belloni

74 Making of Room

Seven-year-old actor Jacob Tremblay experiences a very different sort of boyhood in this claustrophobic drama, a kidnapping story with a very different sort of leading man.

By Rebecca Ford

78 Money's Short, Snow's All Gone: How They Coped

Producing is all about overcoming impossible challenges — and this year, the names who do the dirty work faced some really tough ones: From the weather demands of *The Revenant* to the casting difficulties of *Beasts of No Nation*, 11 men and women describe how they rose to the task.

TWO THR COVERS

Star and producer Reese Witherspoon and primetime's reigning empress, Taraji P. Henson, split *THR*'s annual beauty cover.



ON THE COVER
Witherspoon (right) and makeup artist Molly R. Stern were photographed Nov. 5 by Miller Mobley at Studio 1342 in Los Angeles.

Styling by CAROL MCCOLGIN
On Witherspoon: Dries Van Noten top.
On Stern: m.r.s. top.



ON THE COVER
Henson (left) and makeup artist Ashunta Sheriff were photographed Nov. 2 by David Needleman at 24th Street Loft in New York City.

Styling by JASON REMBERT
On Henson: Balenciaga suit,
Jennifer Fisher earrings and ring.

“

What director and co-writer Pete Docter has achieved
is beyond anything I have ever witnessed in a mainstream
American film, animated or otherwise.

– Leonard Maltin, *INDIEWIRE*

”



Disney • PIXAR
**INSIDE
OUT**

BEST PICTURE
BEST ORIGINAL SCREENPLAY • BEST ORIGINAL SCORE

47

"We have a point of view: We call it 'Futopia' — that is 'Faena' with 'utopia,'" says Faena. The hotelier was photographed Nov. 3 at the luxury condo building Faena House, designed by architect Norman Foster.

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Michael Wolff on NBC's face-off with the GOP and the big money driving a debate standoff.

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The Hateful Eight director has angered police unions, but the controversy is likely just media splatter in an Oscar race.

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Making a 3D *Peanuts* from Charles M. Schulz's defiantly 2D comic strip meant rewriting the rules.

STYLE

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Argentine hotelier Alan Faena is building a \$1 billion Miami Beach arts district, and its crown jewel, Faena Hotel, opens just in time for Art Basel.

Bye-Bye, Doctor's Office?

Med-Spa Mania Hits L.A. 50

Faster, often cheaper and more user-friendly, chic storefronts that can drop a decade off your face in between meetings proliferate.

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THR talks to Spike Lee and Gena Rowlands and looks back at The Thelians, the 60-year-old charity led for years by Debbie Reynolds.

8 Decades of *The Hollywood Reporter* 88

CORRECTIONS It was Esquire Network president and E! GM Adam Stotsky who said: "I also happen to be a steward of a brand with men's style in its DNA. When people comment on my pocket square, I say it comes with the business cards." ("How the Town's Power Bros Buy Their Clothes," *THR* 11/13.); Lionsgate's Rob Friedman is 65.

ELLE

"A TOUR-DE-FORCE.

LOVE & MERCY IS A CREATIVE TRIUMPH FOR DIRECTOR BILL POHLAD. PAUL DANO, ELIZABETH BANKS, AND JOHN CUSACK COULD HARDLY HAVE GIVEN MORE TO, OR BEEN BETTER SERVED BY, THIS TRANSFIXING TAKE ON AN EPIC AMERICAN LIFE."



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PAUL DANO
BEST ACTOR
GOTHAM AWARDS

NOMINEE
BEST SCREENPLAY
OREN MOVERMAN AND MICHAEL ALAN LERNER
GOTHAM AWARDS

RollingStone

"JOHN CUSACK AND PAUL DANO ARE BOTH SUPERB.
ELIZABETH BANKS EXCELS."

The New York Times

"Mr. Pohlada makes witnessing the creation of a record
AS EXCITING AS HEARING A CLASSIC SONG FOR THE FIRST TIME."

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PAUL DANO

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ELIZABETH BANKS

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OREN MOVERMAN and
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love&mercy

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Hair Department Heads
MARTIN SAMUEL
CYNDRA DUNN

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EDWARD TISE
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CHRIS JENKINS
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Supervising Sound Editor/Music Editor
NICHOLAS RENBECK

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ATTICUS ROSS

BEST ORIGINAL SONG
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Written by
BRIAN WILSON and
SCOTT BENNETT
Performed by
BRIAN WILSON



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RollingStone

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ALREADY GENERATING
OSCAR® BUZZ"

The New York Times

"STUNNING
CINEMATOGRAPHY
BY CARY FUKUNAGA"

THE WALL STREET JOURNAL

"ABRAHAM ATTAH DELIVERS A
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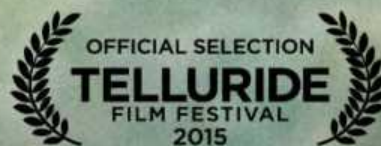


FOR YOUR CONSIDERATION



WRITTEN FOR THE SCREEN AND DIRECTED BY
CARY JOJI FUKUNAGA

BEASTS OF NO NATION



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A Change to Women in Entertainment

TWENTY-THREE YEARS AGO, IN 1992, *The Hollywood Reporter* created its Women in Entertainment Power 100 list, an annual index of the most powerful women in Hollywood. At the time, Sherry Lansing had just been named chairman of Paramount Pictures in a history-making move, and the mood in town was as optimistic as an earlier era's Virginia Slims cigarette ad — “You’ve come a long way, baby.”

Fast-forward to today. I’m a female editor covering an industry that, in terms of gender, remains persistently stuck, not unlike the frozen-in-amber faces one sees strolling Rodeo Drive. It’s like white noise at this point, all those facts that bubble up with the same redundancy as the remakes and franchise sequels Hollywood now loves. Two decades since Lansing’s news, the executive suites of today are about 32 percent female (at film studios, less than 24 percent), numbers that barely have budged and shrink into oblivion at the highest echelons. (By comparison, the U.S. Department of Labor puts women in “high-paying management and professional” jobs at 51.5 percent of the national workforce.)

The percentage of female directors on the highest-grossing films has actually fallen (only 2 percent of 2014’s top 100 films were directed by women, compared with 5 percent in 1992), and even when you expand the scope to the top 700 films of 2014, only 13 percent had female directors. The pay gap in Hollywood also is a point of hot contention, as evidenced by Jennifer Lawrence’s recent essay titled, simply, “Why Do I Make Less Than My Male Co-Stars?” On the boards of corporations that manage the studios, 21st Century Fox, Comcast and Sony Corp., each have one woman on their 11- to 12-member boards (three of The Walt Disney Co.’s 10 board members are female).

There are, of course, a million reasons and excuses for these facts, none of which are simple or blamable on any one group. Certainly no one in Hollywood — ground zero of support for Hillary Clinton and every liberal cause — consciously embraces sexism. But even a current Equal Employment Opportunity Commission investigation into gender discrimination in Hollywood hasn’t changed the industry’s soporific avoidance. In private conversations



2013

Oprah Winfrey was honored in 2013 with the Sherry Lansing Leadership Award. “My favorite definition of power is ‘strength over time,’” she told the audience at *THR*’s annual breakfast. NBCUniversal Cable Entertainment Group chairman Bonnie Hammer topped the 2014 Power 100.



2014

I’ve had, and heard about, the town’s most powerful people don’t appear to take the investigation seriously, or to heart. Certainly no one publicly addresses it. This, even with the news of dozens of female directors receiving letters from the EEOC requesting interviews (see page 15). With a nod to Patricia Arquette’s eloquent acceptance speech at the Oscars, people along the sunny corridors in Beverly Hills and Burbank are more likely to jump at casual discrimination against a transgender celebrity than slights toward their own female colleagues. Neither is right, but the acceptance of women as “lesser” in Hollywood is so commonplace, it’s as if we’ve grown comfortable living with our own ugly furniture. We don’t even know it looks bad.

I’ve spent time thinking about our role at *The Hollywood Reporter*, and also *Billboard*, another publication I oversee, in this discussion. My job is not to be an advocate but to report fairly and accurately on what the staff sees. But I’ve had a nagging sense that this ranked list of 100 women — and at *Billboard*, of 50 women in music — isn’t serving its intended goal. When *The Hollywood Reporter* launched its female power list, its male publisher, Robert Dowling, said, “We felt that this would stand as testimony to young women on the way up, that there is a future for all people in entertainment.” At its heart, he once said of the annual ranking, “This is not a reflection of one woman versus another.”

And yet today, in legend and reality, women fight for position on these lists in ways that don’t always make them, or us, comfortable. *THR*’s Power 100 list, by its nature, pits the town’s most impressive females against one another. I can’t help but think of a telling passage I read from Lansing’s upcoming biography that describes her ascension in an era when men felt there was room for just one alpha woman at a time at the studios.

I’ve come to believe that something as simple

as our ranked women’s lists contributes to keeping that sense alive, that we accidentally created a beauty pageant of brains where only one woman gets crowned. Some women have publicly cried upon seeing their rankings. That is funny to some people. But it’s depressing as hell to me.

There is a phrase that men use, including my male financial-industry boss, when talking about combining assets: “Think how powerful we are if we hunt as a pack.” Women don’t use phraseology like that, but maybe it’s time. Today, as part of that thinking, *The Hollywood Reporter* and *Billboard* are abolishing the rankings for both lists and instead each anointing a single annual class of a Power 100 (*Hollywood Reporter*) and a Power 50 (*Billboard*). There still will be designations for executive woman of the year at both titles and other marks of distinction to be revealed. This is probably also a good time to tell you we’re creating an inaugural ranked list of entertainment’s most powerful people — men and women — as part of our upcoming fifth anniversary year celebrating *The Hollywood Reporter*’s relaunch. I say, game on in that regard. But right here, right now, the moment feels wrong to host a female cage match.

Will this change make an impact? I don’t know. I keep thinking about the Latin origin of the word *competere*, which means “to come together.” As part of this decision, I challenge the groups of women we cover, who create content, who move billions of dollars of business, to work together. To hunt as a pack. And for those who can, to take a leadership role in addressing the gender issues that we both unconsciously and willfully ignore. After all, there is no greater sense of power than being able to use it.

Janice Min, president and chief creative officer

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-Tim Gray, VARIETY

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the REPORT

AN INSIDE LOOK BEHIND THE HEADLINES

Female Director Probe Begins: What the EEOC Is Asking

Filmmakers break their silence on the Feds' detailed investigation of Hollywood hiring practices. Says *Twilight*'s Catherine Hardwicke: 'I have some very sad, disappointing, criminal details'

By Tatiana Siegel

ON THE AFTERNOON of Nov. 4, Catherine Hardwicke trekked to the Edward R. Roybal Federal Building in downtown Los Angeles, laptop in tow, to offer testimony for a federal investigation into the lack of female film and television directors. The *Twilight* and *Thirteen* helmer had not received a letter from the Equal Employment Opportunity Commission, as about 50 women have this year. She appeared voluntarily.

"When I read about it, I reached out because I want to be involved in the change," explains Hardwicke. "This is a historic moment, and we cannot let this slip away. We've got to inspire people to be on the right side of history, to make a change."

Despite spending about three hours with federal investigators, during which she described in detail how she lost out on studio directing gigs to male rivals, Hardwicke says she only got about halfway through her story and will return for a second round with lead investigator Marla Stern-Knowlton and her team of agents later in November.

"Why is my testimony so long? Because I have some very sad, disappointing, criminal details of slander and libelous and untrue statements that have been made about myself and other women," says Hardwicke. The EEOC is hoping that she is one of many women who step forward in the investigation, which insiders acknowledge is a difficult one because of the secretive nature of Hollywood and the difficulty of proving discrimination in a creative industry governed by subjective choices. In fact, the federal agency tasked with administering and enforcing civil rights laws against workplace discrimination has set up a system so that female directors can report anonymously their own experiences of gender bias without fear of retribution.

"Traditionally, the problem has been that women are scared of getting blacklisted," says director Maria Giese (*When Saturday Comes*), the first woman to offer testimony to the EEOC. "But now, it can be totally anonymous, which makes it a whole new landscape. More women are becoming emboldened to go in."

More than 30 women have come forward to the EEOC



so far, according to sources close to the investigation. Several who have taken part in questioning tell *THR* that the inquiring has been extremely detailed and thorough. Investigators are breaking down each step in the hiring process: How does an open director assignment typically get narrowed down at a studio? How did the field tighten in a specific case? What was the studio's rationale for hiring the male director for a specific movie instead of the female? Based on the initial testimony, the EEOC then can subpoena those who played a role in a case of possible discrimination and force them to testify. "Ours is such a complex ecosystem," says Hardwicke. "There are so many layers between the agency, the producer, the studio heads, distribution. But I've never seen so thorough [an investigation]. They were trying to really understand what's going on and all the nuances."

Hardwicke brought her laptop to offer email evidence of the kinds of subtle and not-so-subtle gender bias she has endured at a swath of studios. Ironically, she didn't discuss with investigators *Twilight*, a franchise that often is cited as the highest-profile example of a woman directing a big hit and then not being asked back for the sequel. "I didn't love the second *Twilight* book as much as I loved the first," she says. "I was never fired from *Twilight*." Still, there has been plenty of other fodder for the probe, she says, but she declines to name the studios that have been egregious.



Hardwicke



Giese



GABRIELA COWPERTHWAIT

The *Blackfish* director can cheer Sea World altering its orca shows to eliminate tricks, but she says her crusade isn't over: "Nothing they're doing truly changes anything for the animals."



EVAN SPIEGEL

The Snapchat CEO's company suffers a 25 percent markdown by Fidelity, raising questions about May's \$16 billion valuation of the social-media giant and tech firms in general.



ANDREW GUMPERT

The Columbia Pictures business affairs exec adds all of Sony's labels to his portfolio, making him the top dealmaker (and moneyman) for the studio.



JOHN SKIPPER

The ESPN chief admits he bungled the Grantland site, which he shut down after staff quit in the wake of founder Bill Simmons' departure: "We lacked a full understanding of the bonding nature between Bill and those guys."

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Nov. 2-9

"My goal is not to incriminate anybody," she says. "I think that all of these issues that have happened to me and to other women, part of them are this unconscious gender bias. I don't want to blame anybody. I want the same exact people to change and be part of the change and lead the change."

Indeed, the hiring numbers are alarming. According to a recent Sundance Film Institute/Women in Film study, of the 1,300 top-grossing films from 2002 to 2014, only 4.1 percent of directors were female. A DGA study published in September found that 82 percent of all first-time episodic television directors during a six-year span ending in 2015 were male, a statistic that speaks to the challenges of securing the ever-important first credit.



Schock

Barbara Schock, chair of New York University's graduate film program, says something is happening between the classroom, which has been gender-balanced at NYU for years, and that first big job. "There is absolutely no difference in directing ability or talent between our male and female students," says Schock, who plans to testify to the EEOC. "Producers and companies just need to get with the program and make it a company mandate to hire 50 percent women on every show/slate."

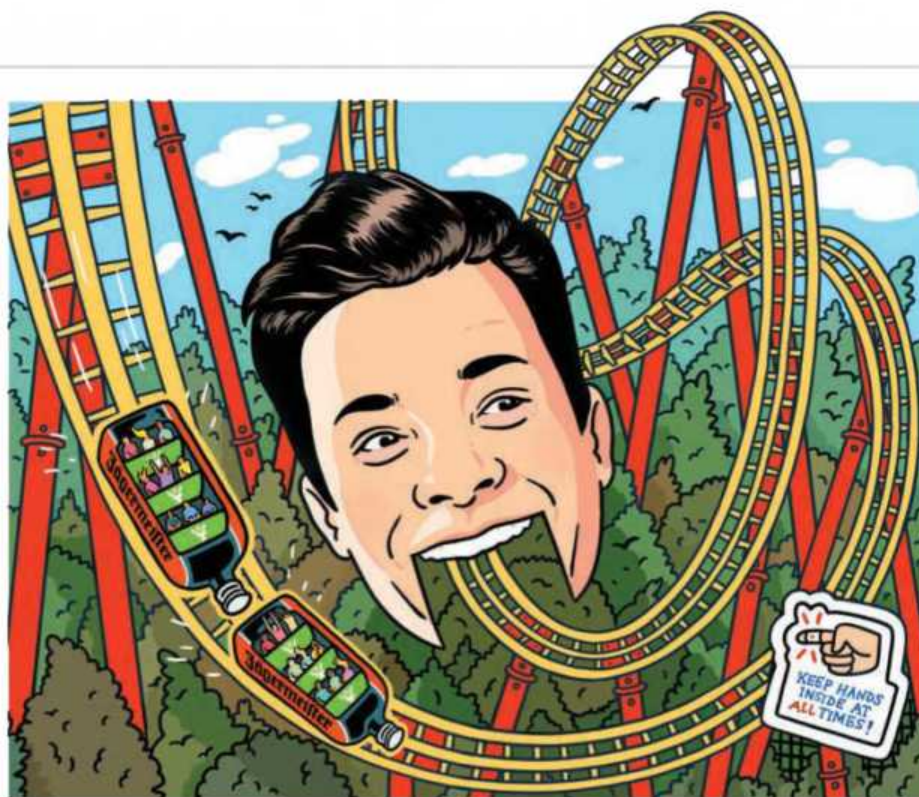
In the past, the EEOC only could sue on behalf of individuals in cases between employer and employee when the discrimination had happened in the past 12 months and there was so-called smoking-gun evidence (such as an email exchange between a studio executive and an agent saying something akin to a female director wouldn't be considered for a big tentpole movie). But now, if an investigation demonstrates a pattern of discrimination, the EEOC will be able to launch an industrywide class action lawsuit. Penalties could include mandated hiring quotas or even financial sanctions. In a statement to *THR*, the EEOC says "it would be inappropriate to comment on any potential or ongoing enforcement actions."

The EEOC effort stems from similar work over the past few years by the American Civil Liberties Union, which gathered stories of females in Hollywood subjected to gender bias. Women who received initial EEOC letters are, by and large, the same as those who were involved with the ACLU, including Giese and **Lexi Alexander** (*Green Street Hooligans*).

Giese, who spent four hours with Stern-Knowlton during her session, says the EEOC agents are asking women to refer friends, which could increase overall participation. But results will be slow. Giese estimates a minimum of five years, given that after the roughly one-year investigation, it would take another year to prepare a class action case and then a few years in court.

Says the EEOC rep, "We also encourage the industry to publicly address the serious issues raised by the ACLU [in the anecdotes collected] and to take proactive steps to address these issues."

Hardwicke, for one, agrees with that sentiment: "I want it to be that in one year, we don't have to have this conversation anymore because every agency, every studio, every network takes a pledge that they're going to achieve gender parity." **THR**



Theme Parks Booming, But Are They a Risky Ride?

Jimmy Fallon gets his own attraction as Fox, Lionsgate and more enter the crowded space owned by Disney and Universal By Paul Bond and Georg Szalai

HAS HOLLYWOOD reached peak park? Fox said Nov. 4

that it has partnered with Al Ahli Holding Group for a theme park in Dubai with rides based on the studio's films and TV shows. Lionsgate has pacted for attractions based on *The Hunger Games* in Atlanta, Dubai and China, as has Paramount, which has licensed its name and IP for a resort in London. Sources say Paramount and Warner Bros. are considering opening parks in China, where DreamWorks Animation is planning DreamCenter (in addition to three indoor parks in Russia and a Shrek attraction in London).

That's on top of aggressive expansion by Disney and Universal (considered the "big two" of the parks business), including a Harry Potter world at Universal Studios

Hollywood and a Jimmy Fallon ride in Orlando; *Star Wars* lands coming to Disney parks in Florida and California; and Pandora — The World of Avatar set to open in 2017 at Disney's Animal Kingdom.

Media analyst **Hal Vogel** says Fox's deal is "a sign of a top" and that there are several reasons for Hollywood to cool theme park expansion. Of the top 20 parks in North America, six saw attendance decline in 2014, according to the Themed Entertainment Association. The top 10 parks groups worldwide collectively grew attendance 5.1 percent in 2014 compared with 2013, but four — Six Flags, SeaWorld Parks & Entertainment, Cedar Fair Entertainment and Parques Reunidos in Spain — saw attendance dip. "After the first year or so, the new themes wear off," says Vogel. "So unless

there's constant, major new capital expenditure, the cash flow starts to shrink." He also says "newbies" don't realize how cyclical the parks business is, and when interest rates rise — perhaps within the next year — the economy will slow, chasing consumers.

But the numbers are too compelling to ignore: More people visited Universal theme parks this summer than in any previous season, sparking a 14 percent quarterly gain in cash flow and revenue. Disney said Nov. 4 that parks revenue for its fiscal year rose 7 percent to \$16.1 billion as operating income rose 14 percent to \$3 billion.

Plus, the new focus is on foreign markets with growing middle classes. In the United Arab Emirates, theme park revenue should grow 78 percent to \$837 million by 2019, according to Euromonitor. "We're definitely seeing a lot more announcements than we're used to," says **Christian Aaen** of Entertainment + Culture Advisors, which conducted a feasibility study for Universal's \$3 billion Beijing park set to open by 2020. "All the studios are interested in either their own parks or lands within parks." **THR**



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China Shifts Strategy in Bid for Global Influence

Sino-centric movie plays are being replaced by direct investments in English-language projects. Says one exec: 'The next few years will be interesting times' By Scott Roxborough

CHINA HAS BEEN THE buzzword among film financiers and producers for almost a decade. But a recent shift in strategy by Chinese investors may mean the hype finally could become reality. A series of major deals revealed at AFM, which ran Nov. 4-11 in Santa Monica, show Chinese media companies moving from a Sino-focused approach — buying films for the Chinese market, doing Chinese-U.S. co-productions — to a global one by investing directly in English-language features, both studio-driven and independent.

Le Vision Pictures, the L.A.-based offshoot of the Chinese production giant, signed a six-picture development deal with Dark Horse Comics (*Sin City*, *Hellboy*) to adapt hit Chinese graphic novels into English books and features. Chinese studio Bona Film Group announced a \$235 million

investment in film financier The Seelig Group, a move that will make Bona an equity player on six live-action tentpoles from 20th Century Fox, including **Matt Damon's** hit *The Martian*. On Nov. 4, Beijing media mogul **Bruno Wu** unveiled a \$1.6 billion fund for English-language, mainly Hollywood-based projects that will be run by Wu's Sun Seven Stars entertainment conglomerate and Chinese online financial service platform Yucheng Group.

"Chinese equity is now keen to be part of the global film play," Bona Film Group COO **Jeffrey Chan** tells *THR*. "The next few months and years will be interesting times."

China's home market is booming: Already the world's second-largest territory for box office, China is set to surpass the U.S. to become the largest within three years. But while Chinese blockbusters can



Chan



Chinese media companies made several deals at AFM. "Everything we are seeing so far is just a warm-up," Salter says of the new China strategy.

\$1.6B

Wu's new fund for English-language projects with Yucheng Group.



From left: Enlight Pictures' Wang Changtian, Zhao Wei and Huang Xiaoming with Wu at TLC Chinese Theater June 3.

be huge hits — CGI/live-action tentpole *Monster Hunt* earned more than \$380 million in China this year to become the highest-grossing film ever there — Chinese movies don't travel. Chan notes that Chinese-language films typically earn less than 5 percent of their total gross outside the country. Investing in English-language productions is how to tap into the global market.

"Chinese is not, or let's say not yet, a global language," says Wu. "If you want to be a global content company, you have to produce content in the English language."

Previous Chinese investments in Hollywood productions typically involved putting up equity in exchange for Chinese rights — as Le Vision did for two *Expendables* movies. This new wave of Chinese cash, however, is less about buying U.S. movies for China than it is about being owners of original IP.

According to **Roy Salter**, senior media advisor at FTI Consulting, that makes the Chinese film-financing boom "substantially different" from previous cycles of outside investment in Hollywood, like the German bubble of the late 1990s or the private-equity boom that fizzled with the crisis of 2008.

"China is substantially different," says Salter. "The Chinese government is interested in this being a sustainable market; they're watching carefully and will step in to stop it if they see problems like the ones that plagued the German market, where people were just looking to make a quick buck." **THR**

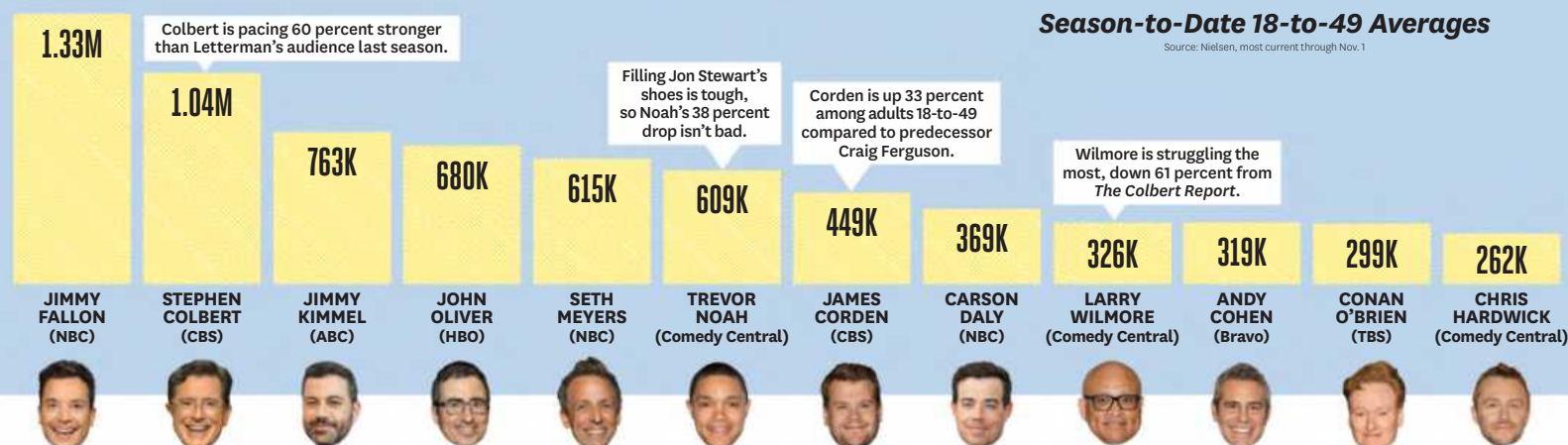
COLBERT, CORDEN AND LATE NIGHT'S NEW PECKING ORDER

STEPHEN COLBERT'S *LATE SHOW* MAY HAVE SETTLED IN AS THE CLEAR No. 2 to NBC's *The Tonight Show Starring Jimmy Fallon*, but there's no doubt that CBS' new late-night host has revived his 11:35 p.m. time slot. Two months in, Colbert has seen ratings up 50 percent from where **David Letterman** was at the same time last season among adults 18-to-49. Those stats, combined with a big jump in the target demo for 12:35 a.m. companion **James Corden**

over **Craig Ferguson**, were enough for CBS Corp. CEO **Leslie Moonves** to say he's "extremely pleased" with late-night ratings during a Nov. 3 earnings call. "[Colbert] also has a much higher second-screen presence than Letterman did," notes analyst **Brad Adgate**. "That's where a lot of the younger viewers — and a great promise for monetization — are going to be in the months and years ahead." *THR* breaks down the new ratings race. — MICHAEL O'CONNELL

Season-to-Date 18-to-49 Averages

Source: Nielsen, most current through Nov. 1





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**of how America challenged and changed five young black
men, and how they in turn challenged and changed America.**

It never lacks for something to say or to show us."

— James Rocchi, THE WRAP

**FOR YOUR CONSIDERATION
BEST PICTURE**

**STRAIGHT
OUTTA
COMPTON**

Weekend Numbers

DOMESTIC		INT'L		TOTAL
Gross	Cume	Gross	Cume	

1. **Spectre** SONY
70.4 | 70.4⁽¹⁾ | 117.8⁽⁷⁷⁾ | 223.1 | 293.5

The 24th James Bond outing opened 20 percent behind leader *Skyfall* in the U.S., raising concerns about recouping its \$250 million-plus budget, but it is pacing ahead in key foreign markets.



2. **The Peanuts Movie** FOX
44.2 | 44.2⁽¹⁾ | 4.6⁽¹¹⁾ | 4.6 | 48.8



Fox Animation's attempt to launch a new franchise based on Charles M. Schulz's beloved comic strip is off to a solid start. The question now is whether it can win over international audiences.

3. **The Martian** FOX
9.1 | 196.8⁽⁶⁾ | 9.9⁽⁶⁸⁾ | 262 | 458.8

4. **Goosebumps** SONY
6.8 | 66.3⁽⁴⁾ | 3.8⁽⁴⁴⁾ | 25.8 | 92.1

5. **Bridge of Spies** DISNEY/FOX
5.8 | 54.7⁽⁴⁾ | 3.1⁽²⁶⁾ | 16.9 | 71.6

6. **Hotel Transylvania 2** SONY
3.6 | 161.3⁽⁷⁾ | 15⁽⁹⁰⁾ | 242.9 | 404.2

7. **Burnt** WEINSTEIN
2.9 | 10.1⁽²⁾ | 3.6⁽¹⁶⁾ | 7 | 17.1

8. **The Last Witch Hunter** LIONSGATE
2.6 | 23.5⁽³⁾ | 10.7⁽⁷⁸⁾ | 60.8 | 84.3

9. **The Intern** WARNER BROS.
1.7 | 71.3⁽⁷⁾ | 3.6⁽⁶¹⁾ | 109.3 | 180.6

10. **Paranormal Activity: Ghost** PAR
1.6 | 16.3⁽³⁾ | 6.9⁽⁴⁶⁾ | 50.8 | 67.1

11. **Our Brand Is Crisis** WARNER BROS.
1.4 | 5.9⁽²⁾ | N/A | N/A | 5.9

12. **Crimson Peak** UNIVERSAL
1.2 | 29.8⁽⁴⁾ | 2.3⁽⁵⁷⁾ | 39.5 | 69.3

13. **Woodlawn** PURE FLIX
1.13 | 12.5⁽⁴⁾ | N/A | N/A | 12.5

14. **Sicario** LIONSGATE
1.05 | 43.9⁽⁶⁾ | N/A | 30 | 73.9

In a surprising upset, *Steve Jobs*, in its third weekend in nationwide release, was beaten by *Sicario*. The latter, an R-rated crime drama, is one of the fall's few adult offerings to succeed.



15. **Steve Jobs** UNIVERSAL
798K | 16.7⁽⁵⁾ | N/A | N/A | 16.7

Source: Rentrak; box-office estimates in \$ millions
() Weekends in release; * Territories

Friday the 13th: A Scary Number of Oscar Parties

The Academy's Governors Awards have turned into a weekend of nonstop campaign events as wannabe nominees vie for votes By Scott Feinberg

IN A YEAR WITHOUT A CLEAR FRONTRUNNER, the distributors of an unusually big number of films feel that awards recognition is within their reach — and they aren't leaving anything on the table when it comes to promotional opportunities.

Already this season, the pre-Thanksgiving flurry of Q&As, lunches, dinners and cocktail parties has hit a fever pitch. Among the hotter invites: a screening of the doc short *The Tuskegee Airmen: Sacrifice and Triumph* at the home of **Lionel Richie** on Oct. 5; a party for **Brett Morgen's** doc feature *Cobain: Montage of Heck* at **Robert Evans's** home Nov. 5; and a hangout at **Adam Levine's** house for *The End of the Tour's* **Jason Segel** on Nov. 8. The list goes on.

But campaigning is reaching a crescendo around the Academy's annual Governors Awards ceremony Nov. 14. The event ostensibly is about the industry icons it honors, but it also has become a key campaign stop for Oscar hopefuls. Distributors buy tables and fill them with contenders, knowing that few other events will generate as much media coverage — or provide as many opportunities to schmooze voters. "It's become not just one event but a whole weekend of activity," notes **Cynthia Swartz** of Strategy PR, who is representing *The Revenant*, *Steve Jobs* and *Beasts of No Nation*, among other films.

She's not kidding. Friday, Nov. 13, is the most jam-



From left: Larson in Toronto and Jackson at the Hollywood Film Awards.

packed night of awards-related events in memory. Fox Searchlight is hosting a "holiday party" at The District, Universal is doing its "year-end celebration" at Ysabel, and A24 is throwing a party at Sunset Tower. All advertise face-time with casts and filmmakers (*Room's* **Brie Larson** for A24, *Brooklyn's* **Saoirse Ronan** for Searchlight and *Straight Outta Compton's* **Corey Hawkins**, **Jason Mitchell** and **O'Shea Jackson Jr.** for Universal are just a few). Notes **Michael Lawson**, a member of the Academy's public relations branch who is consulting for Broad Green Pictures (*99 Homes*), "With talent coming into town for Saturday, it just makes sense, strategically, to set other events for them around that evening." **THR**

JENNIFER LAWRENCE'S SONY PAY STANDOFF

ON OCT. 13, JENNIFER Lawrence published an essay in **Lena Dunham's** newsletter, "Why Do I Make Less Than My Male Co-Stars?" That same day, news surfaced that she dropped out of Sony's *The Rosie Project* for unknown reasons. It turns out a clue to Lawrence's abrupt exit could be found in her essay: "I didn't want to keep fighting over millions of dollars." Two sources say the actress walked away from the project that was to be directed by **Richard Linklater** after a lengthy and difficult negotiation with Sony Pictures chief **Tom Rothman**. Sony made it clear that it wasn't willing

to shell out the same \$20 million it was paying for her to star in its sci-fi project *Passengers*, and Lawrence was willing to reduce her upfront fee for the romantic dramedy. But the sources say the CAA-repped actress became frustrated as *Rosie* dealmaking

dragged on. "Rothman was doing a lot of grinding on *The Rosie Project*, and it took its toll," says a source. "If it had been done more quickly, it wouldn't have fallen apart." By contrast, Linklater's deal — he also is repped by CAA — was hammered out quickly. But Lawrence, 24, had pursued the *Boyhood* helmer and brought him in. Once she was out, he bailed, too. That left Rothman having to explain how he couldn't close a deal with Hollywood's biggest star, even at a discounted price. Adds one source, "The bottom line was she had too much time to think about it." Sony and CAA declined comment. — TATIANA SIEGEL



From left: Rothman, Lawrence and Linklater

smashbox



Shades shown: Be Legendary Matte Lipstick in Magenta, Fireball, Femme Fatale, Paris Pink. Available on smashbox.com in March.

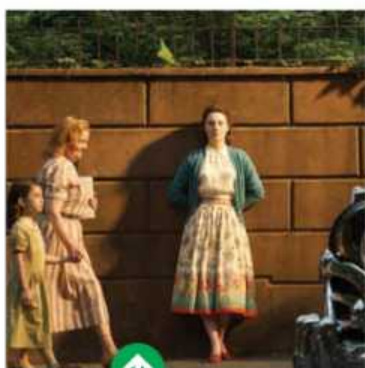
CREATED.TESTED.PHOTOGRAPHED. AT SMASHBOX STUDIOS L.A.

the REPORT



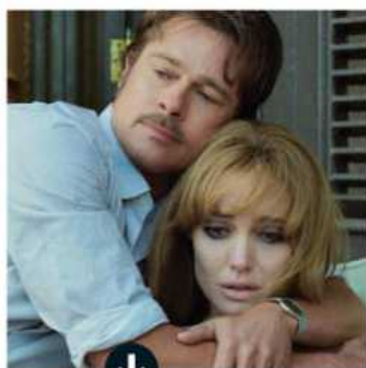
AFI Fest galas! Luncheons at Craig's and Spago! As the competition revs up, everyone is jostling for every last morsel of look-at-me attention By Scott Feinberg

BEST PICTURE



Brooklyn

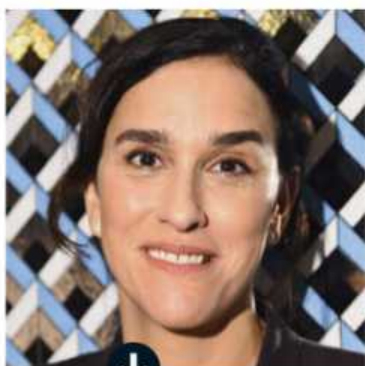
This 1950s-set bicontinental tearjerker, starring **Saoirse Ronan**, got an enthusiastic reaction at its Nov. 8 Academy screening — and it has scored the biggest opening in Ireland for an Irish film in 19 years.



By the Sea

Angelina Jolie Pitt's directorial follow-up to *Unbroken*, starring her and hubby **Brad**, proved a meandering attempt at a European art film when it opened AFI Fest on Nov. 5 and landed with a thud.

BEST DIRECTOR



SARAH GAVRON
Suffragette

The British Independent Film Awards gave her historical drama an impressive four acting noms, including one for **Carey Mulligan**, but bizarrely snubbed the U.K.-born director.



TOM MCCARTHY
Spotlight

On Nov. 3, he premiered his movie in Hollywood; on Nov. 6, it opened to nearly \$300,000 from only five theaters; on Nov. 9, he was feted at a Craig's lunch.

BEST SUPPORTING ACTOR



JASON SEGEL

The End of the Tour

After discussing his move from comedic to dramatic actor at AFI Fest's Indie Contenders Roundtable on Nov. 8, he was toasted at a cocktail party at **Adam Levine**'s house.

BEST DOCUMENTARY FEATURE



Best of Enemies

Aaron Sorkin hosted a Nov. 3 lunch at Spago for **Morgan Neville** and **Robert Gordon**'s doc about the 1968 **William F. Buckley-Gore Vidal** debates — and discussed his plans to adapt it into a narrative film.

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IN ALL CATEGORIES INCLUDING

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GAIL MUTRUX, ANNE HARRISON
TIM BEVAN, ERIC FELLNER, TOM HOOPER

BEST DIRECTOR
TOM HOOPER

BEST ACTOR
EDDIE REDMAYNE

BEST SUPPORTING ACTRESS
ALICIA VIKANDER AMBER HEARD

BEST SUPPORTING ACTOR
BEN WHISHAW SEBASTIAN KOCH
MATTHIAS SCHOENAERTS

BEST ADAPTED SCREENPLAY
LUCINDA COXON

BEST CINEMATOGRAPHY
DANNY COHEN BSC

BEST FILM EDITING
MELANIE ANN OLIVER ACE

BEST PRODUCTION DESIGN
EVE STEWART, PRODUCTION DESIGNER
MICHAEL STANDISH, SET DECORATOR

BEST COSTUME DESIGN
PACO DELGADO

BEST MAKE-UP AND HAIR STYLING
JAN SEWELL,
MAKE-UP AND HAIR DESIGNER

BEST SOUND EDITING
MATT SKELDING

BEST SOUND MIXING
MIKE PRESTWOOD SMITH,
RE-RECORDING MIXER
GILBERT LAKE, RE-RECORDING MIXER
MARTIN BERESFORD AMPS,
PRODUCTION SOUND MIXER

BEST VISUAL EFFECTS
RICHARD REED,
VISUAL EFFECTS COMP SUPERVISOR
STUART LASHLEY,
VISUAL EFFECTS SUPERVISOR

BEST ORIGINAL SCORE
ALEXANDRE DESPLAT

BROOKLYN: KERRY BROWN/20TH CENTURY FOX; SEA: COURTESY OF UNIVERSAL PICTURES; GAVRON: MICHAEL LOCCISANO/GETTY IMAGES FOR SCAD; MCCARTHY: JASON MERRITT/GETTY IMAGES; ENEMIES: COURTESY OF MAGNOLIA PICTURES; TOUR: COURTESY OF A24; AWARDS ICONS: MIKEY BURTON.



THE DANISH GIRL



"A CINEMATIC LANDMARK."

PETER DEBRUGE, VARIETY

"EDDIE REDMAYNE MAKES
ANOTHER FULL-IMMERSION PHYSICAL
AND EMOTIONAL TRANSFORMATION
INTO A BRAVE REAL-LIFE FIGURE."

DAVID ROONEY, THE HOLLYWOOD REPORTER

"ALICIA VIKANDER CONJURES SOMETHING
DAZZLING AND UNEXPECTED.
SHE IS STUNNING AND EXTRAORDINARY."

CHRIS NASHAWATY, ENTERTAINMENT WEEKLY

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STING

PHARRELL WILLIAMS

& MORE

7 DAYS OF DEALS

KA-CHING!
WHO'S INKING
ON THE DOTTED LINE
THIS WEEK

ACTIVISION'S STUDIO: WILL GAMES MAKE MOVIE FRANCHISES?



THE NEW MISSION for *Call of Duty*? Dominate the box office. Publisher Activision Blizzard disclosed Nov. 6 the launch of a studio to create movies and television shows based on its video game properties. An animated series adapted from kids franchise *Skylanders* already is in production with **Justin Long**, **Ashley Tisdale**, **Jonathan Banks** and **Norm Macdonald** lending voices.

But the real test will be adapting the best-selling *Call of Duty* world into what new studio head **Nick van Dyk** calls "a cinematic universe," with a film bowing as early as 2018.

Moviegoers and critics largely have been unkind to game adaptations, with 1993's *Super Mario Bros.* and 2005's **Dwayne Johnson** starrer *Doom* among the flops. "There have been more misses than hits," says BoxOffice.com analyst **Daniel Loria**, who notes *Lara Croft: Tomb Raider* and the *Resident Evil* franchise as exceptions.

But van Dyk, who worked for nine years in corporate strategy and business development at Disney, says Activision is approaching its push into Hollywood with caution. "We're going to have more control over IP," he says,

"from development through production through marketing."

The military-themed *Call of Duty*, which has sold 175 million-plus copies during its 12-year lifespan, boasts 100 million players Activision believes it can convert into movie viewers. "A large theatrical presence for certain franchises makes sense," says van Dyk, adding that the company could handle domestic distribution on its own (how, he declined to say).



Kotick

Bobby Kotick, CEO of Santa Monica-based Activision Blizzard, will keep close tabs on several 2016 releases, including his company's *Warcraft* (made with Legendary Pictures and distributed by Universal), Rovio's *The Angry Birds Movie* (from Sony) and Ubisoft's *Assassin's Creed*, starring **Michael Fassbender** and distributed by Fox.

How Activision approaches its first *COD* film could set the stage for future projects. "You better make sure you're shepherding the project the right way," says Loria. "With existing IP going out to cinemas for the first time, you can't afford to misfire." — NATALIE JARVEY



2014's *Call of Duty: Advanced Warfare*

Rights Available!

New material with Hollywood appeal

BY ANDY LEWIS AND REBECCA FORD

The Travelers (Crown)

BY **Chris Pavone**

REP **RWSG**

Pavone's debut, 2012's *The Expats*, picked up a slew of literary awards and was bought by CBS Films. His March 2016 follow-up sees a dissolute 30-something travel writer caught up in global espionage. Pitched with the tag: "It's 3 a.m. Your husband has just become a spy."



"How Do You Sell the Last Two Burial Plots in Manhattan?" (New York)

BY **Mara Altman**

REPS **CAA, Beam Management**

The magazine's darkly comedic look at the ultimate real estate story, featuring colorful characters selling the city's last in-ground plots for a cool \$350,000 each (as one seller puts it, "The perfect gift for a hedge-fund billionaire to give his sweetheart").

Rihanna's New Gig: Agency Honcho

RIHANNA IS GETTING HER ARI EMANUEL ON. The WME-repped pop diva quietly has founded a beauty and stylist agency called Fr8me with managing partner **Benoit Demouy**, formerly of the agency Tracey Mattingly. The Los Angeles-based firm assists artists in booking commercials, editorial shoots, ad campaigns and red-carpet gigs. "Hair, makeup and styling play an important role in creativity," Rihanna, 27, tells *THR*. "I am very involved with that part of my process, so this agency was an organic thing for me to do." Talent already on board: Rihanna's longtime makeup artist **Mylah Morales**, **Taraji P. Henson**'s wardrobe stylist **Jason Bolden** and hairstylists **Patricia Morales** (**Evan Rachel Wood**, **Fergie**) and **Marcia Hamilton** (**Jada Pinkett Smith** and the Smith family). "We are lucky enough to have some of the best artists at Fr8me,"



Rihanna

adds Rihanna, "but I also have a soft spot for finding new talent with extraordinary skills!" The creative moonlighting doesn't end there: In conjunction with Fr8me, Rihanna has started the photo agency A Dog Ate My Homework, which represents shooters **Erik Asla** and **Deborah Anderson**. — FIONA MURRAY

➔FILM

Chloe Grace Moretz (WME, **T Squared**, **Sloane Offer**) will star in Universal and Working Title's live-action *The Little Mermaid*, with **Richard Curtis** in talks to write.

Johnny Depp (UTA, **Bloom Hergott**) will voice the title character in Paramount's animated comedy *Sherlock Gnomes*.

Amy Pascal will produce an adaptation of the memoir *Crash Override*, about sexism in the video game industry.

Sony will adapt *The Girl in the Spider's Web*, with Pascal and **Scott Rudin** producing and *Eastern Promises*' **Steven Knight** in early talks to write.

Kevin Spacey (CAA, **Joanne Horowitz**, **Hansen Jacobson**) has joined the *Billionaire Boys Club* remake.

Paul Rudd (UTA, **Brillstein**, **Jackoway Tyerman**) and **Alexander Skarsgard** (CAA, **Hansen Jacobson**) will star in the thriller *Mute* for *Warcraft*'s **Duncan Jones**.

J.K. Simmons (Gersh) will star in the dramatic comedy *The Bachelors*.

Michael Cera (ICM, **ThruLine**, **Lichter Grossman**) and **Samuel L. Jackson** (ICM, **Anonymous**, **Jackoway Tyerman**) will lend voices to the animated comedy *Blazing Samurai*, based on **Mel Brooks**' *Blazing Saddles*, with Brooks voicing a role.

Game of Thrones' **Lena Headey** (CAA, the U.K.'s **Troika**, **TMT**, **Kraditor & Haber**) will star in the supernatural thriller *The Woman of the Woods*.

Ryan Reynolds (WME, **Sloane Offer**) and **Gary Oldman** (APA, **Douglas**, **Loeb & Loeb**) will star in the thriller *Hitman's Bodyguard*.

Roland Emmerich (CAA, **Bloom Hergott**) will produce the animated adventure *Lost Amazon*.

Noomi Rapace (CAA, **Magnolia**, Sweden's **Agentfirman Planthaber/Kilden**, **Hirsch Wallerstein**) will play **Amy Winehouse** in a biopic.

Lily James (UTA, the U.K.'s **Tavistock Wood**) will play the first woman to swim the English Channel in *Young Woman and the Sea* for Paramount and **Jerry Bruckheimer**.

James McAvoy (UTA, the U.K.'s **United**, **Sloane Offer**) will star in **Wim Wenders**' romantic drama *Submergence*.



Chloe Grace Moretz

Minutes Donald Trump spent onscreen Nov. 7 during Saturday Night Live, meaning other candidates can request the same time on NBC, according to FCC rules.



Noomi Rapace



Queen Latifah



She'll produce the Lifetime unscripted series *The Rap Game*, on which young rappers vie for stardom.



Lily James



Luke Evans



Mariah Carey

Brian De Palma (ICM, Hansen Jacobson) will direct the thriller *Lights Out* for Arclight and China's Huace.

Mean Girls' **Mark Waters** (CAA, Kleinberg Lange) will direct *Bad Santa 2*.

Mariah Carey (UTA, Wikked TV, Ziffren Brittenham) will voice the mayor of Gotham City and **Ralph Fiennes** (CAA, the U.K.'s Dalzell & Beresford) will voice Alfred in Warner Bros.' *The Lego Batman Movie*.

Ellen DeGeneres (ICM, Morris Yorn) will produce the children's book adaptation *Castle Hangnail* for Disney.

Luke Evans (WME, the U.K.'s United) and **Lisa Kudrow** (CAA, Stankevich-Gochman) have joined DreamWorks' thriller *The Girl on the Train*.

Warner Bros. has extended its distribution deal with Alcon through 2019.

3D technology company **RealD** has been acquired by private-equity firm Rizvi Traverse for \$551 million.

Liam Neeson (CAA, the U.K.'s ARG, Stankevich-Gochman), **Diane Lane** (UTA, Weintraub Tobin) and **Jason Bateman** (CAA, Brillstein, Hansen Jacobson) will star in

Peter Landesman's Watergate drama *Felt*, with Neeson as "Deep Throat."

♦♦**TELEVISION**
Cary Fukunaga (WME, Anonymous, Lichter Grossman) has signed a two-year deal with Paramount.

Dana Carvey (CAA, Brillstein) will produce and mentor on the comedy competition series

The Montecito house filmed in *Scarface*.

First Impressions for USA. **New Line** will produce an adaptation of Philip Pullman's *His Dark Materials* novels for the BBC.

Jada Pinkett Smith (Paradigm, Miguel Melendez, Sloane Offer) will star in and produce the legal drama pilot *Murder Town* for ABC.

The Flash showrunner **Andrew Kreisberg** (WME) has signed a multiyear deal with Warner Bros.

Michael Gans and **Richard Register** (Gersh) will serve as showrunners on *Scream*, replacing Jill Blotevogel and Jaime Paglia.

NBC has renewed *Blindspot*, *Chicago Fire* and *Chicago P.D.* for the 2016-17 season and ordered more episodes of *Chicago Med*. ... **CBS** will develop the zombie cop drama *Dead Mann Walking* and the female-centric spy drama *Mi-Zero*. ... **Fox** will develop the medical procedural *Zoobiquity* with *Bones*' Stephen Nathan and Jon Collier and *Satisfaction*'s Sean Jablonski. ... **The CW** will develop a 1970s female sportscaster drama with Olivia Munn. ... **TBS** has renewed the cop comedy *Angie Tribeca*, with Rashida Jones starring and Steve Carell producing, before the first season premieres in a 25-hour

marathon Jan. 17. ... **ABC** has renewed *BattleBots* and will develop the comedy *Crystal* from *Happy Endings*' Casey Wilson, June Diane Raphael and

podcaster Elizabeth Laime. ... **ABC Family** has ordered to series the supernatural drama *Beyond from Heroes*' Tim Kring and the murder-trial drama *Guilt*. ... **IFC** has renewed *Maron*. ... **Syfy** has renewed *Z Nation*. ... **E!** has ordered the reality series *Famously Single*.

♦♦**DIGITAL**

Amazon will release Nicolas Winding Refn's horror film *The Neon Demon*.

Netflix has acquired the crime docuseries *Making a Murderer*.

Disney will provide ABC, ESPN, Disney Channel, ABC Family and other channels on Sony's PlayStation Vue.

Miramax and Matt Damon and Ben Affleck's **Pearl Street** have partnered with Adaptive to launch Project Greenlight Digital Studios.

Verizon has signed a multiyear content and marketing deal with the NBA.

Alibaba has acquired Chinese online video network Youku Tudou.

♦♦**REAL ESTATE**

Chris Hardwick and fiancée **Lydia Hearst** (Kobeissi) have bought a home in Los Feliz for \$11 million.

The Montecito, Calif., house from the wedding scene in *Scarface* sold for \$12.3 million.

Nicole Richie and **Joel Madden** (Dilbeck) have sold their Hollywood Hills home for \$2.67 million.

REP SHEET



▲ *Empire* star **Jussie Smollett** and *Key and Peele*'s **Jordan Peele** have signed with CAA.

Chelsea Lately alum **Fortune Feimster** has signed with ICM.

Joey King, who played Colin Hanks' daughter on FX's *Fargo*, has signed with UTA.

NEXT BIG THING



Name
Abraham Attah
Reps
Anonymous

Why He Matters
Following a breakout role as a child soldier in Netflix's *Beasts of No Nation*, the 15-year-old Ghanaian actor will join Anne Hathaway, Daniel Radcliffe and Keanu Reeves in *The Modern Ocean*, an adventure from filmmaker Shane Carruth.

BEST ACTRESS

NOMINEE

GOTHAM AWARDS



(HIGHEST RATING)

"LILY TOMLIN HAS BEEN ONE OF OUR BEST COMEDIC ACTRESSES FOR THE PAST 50 YEARS, AND SHE'S AT THE HEIGHT OF HER POWERS IN 'GRANDMA.' HER PERFORMANCE IS FUNNY, ACERBIC, TOUCHING — AND ULTIMATELY EXHILARATING."
—David Lewis, SAN FRANCISCO CHRONICLE

BEST ACTRESS

LILY TOMLIN

BEST SUPPORTING ACTOR

SAM ELLIOTT

BEST ORIGINAL SCREENPLAY

PAUL WEITZ

GRANDMA

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YES, I DID SAY THAT!

A look at who's saying what in entertainment

Compiled by Seth Abramovitch & Brian Porreca



➡ “I, a plus sized, dark-skinned woman, had a love scene on primetime television.”

GABOUREY SIDIBE

The actress, responding in a blog post to online ridicule over her *Empire* sex scene.

➡ “It’s not that you hate any of them individually, but it’s just that everything they stand for is against everything I stand for.”

REBEL WILSON

The *Pitch Perfect* 2 star, on why she refused to present an award with Kendall and Kylie Jenner at the MTV Video Music Awards.

➡ “Whoever that last speaker was, you were condescending to us actors. I don’t give a f—k who you are.”

ROBERT DE NIRO

Star of *The Intern*, to Flickr and Slack co-founder Stewart Butterfield at *The Wall Street Journal*’s Innovator Awards. Minutes earlier, Butterfield remarked on the “supermodels and movie stars” in the audience.

➡ “When Twitter first came out, I was drunk-tweeting and nearly put my foot in it quite a few times.”

ADELE

The “Hello” singer, revealing that handlers must read her tweets before they are posted.

➡ “I was worried about Amy. I had someone call her and ask if she was OK.”

ANGELINA JOLIE PITT

The actress and director, on the Sony hack emails between then-studio head Amy Pascal and producer Scott Rudin, in which Rudin called Jolie Pitt a “minimally talented spoiled brat.”

➡ “You better believe that any person who gives up penis privilege voluntarily is going to be a threat to the patriarchy.”

JANE FONDA

The *Grace and Frankie* actress, referring to transgender women, in her speech accepting the Vanguard Award at the Los Angeles LGBT Center’s Gala.

➡ “Can he start Monday?”

JEFF ZUCKER

The CNN Worldwide chief, responding to Bernie Sanders’ answer when asked what his “non-political dream job” would be. “President of CNN,” the Democratic presidential candidate said.

➡ “The SNL I’ve loved for years would totally skewer the SNL that got conned into giving @realDonaldTrump any legitimacy.”

DANNY ZUKER

The *Modern Family* executive producer, a frequent critic of Trump, tweeting his thoughts on the presidential candidate’s Nov. 7 hosting gig.



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KEEP CLIMBING
 DELTA 

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About Town

HOLLYWOOD HITS THE RED CARPET

THR's Next Gen Party West Hollywood, Nov. 4

THE ROOFTOP BASH AT E.P. & L.P. WAS SWARMING with industry insiders for *The Hollywood Reporter's* annual Next Gen celebration. This year's batch of standout execs 35 and under came with spouses, parents, bosses and clients in tow. *Veep's* **Timothy Simons** turned out to support Brillstein manager **Ben Curtis**, just as author-producer **James Frey** and *The Fault in Our Stars* director **Josh Boone** did for their respective agents, WME's **David Stone** and CAA's **Elan Ruspoli**. The new class of execs and dealmakers mingled with alumni and industry vets, including UTA's **Peter Benedek**, Paradigm's **Sam Gores**, Comedy Central's **Kent Alterman** and Good Universe's **Nathan Kahane** and **Joe Drake**. After a day filled with congratulatory calls and emails, honoree **Ryan Ly** of CAA took a moment to reflect on the most memorable. Up there: "I didn't realize you were 33. I thought you were much older." Fox's **Samata Narra** received her fair share of humorous reactions as well. "One of my friends told me, 'Maybe now your parents will stop telling you that you need to go to medical school,'" she laughed. — BRYN ELISE SANDBERG



Novelist and Full Fathom Five founder James Frey, right, with his WME agent and Next Gen honoree David Stone at the event sponsored by American Airlines, Audi and A&E.





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1 From left: UTA co-founder Peter Benedek with past and present Next Gen honorees Susie Fox, David Park, class of 2015 member James Kearney and Dan Erlj, all of UTA.

2 *Veep* castmember Timothy Simons, left, with his manager, Brillstein Entertainment Partners' Ben Curtis. "I had some high school friends contact me and say that they think maybe we should rekindle our friendship," said Curtis when asked about the best reaction he received to the news earlier that day.

3 Universal's vp production Jay Polidoro, left, goofed around at the photo booth with fellow honoree Matt Milam, Sony Pictures Entertainment's vp of production.

4 From left: Netflix's Matt Thunell (class of 2014) and Jane Wiseman (class of 2006) joined their colleague Kristen Zolner, director of original series and a current Next Gen honoree.

5 *The Late Late Show* executive producer Ben Winston, with wife Meredith, said CBS delivered a giant jar of jelly beans, his favorite snack, to the control room earlier in the day to congratulate him on his Next Gen honor.

6 Comedy Central president Kent Alterman, flanked by the network's vp original programming and development (and current honoree) Sarah Babineau (left) and former colleague Brooke Posch (class of 2013), who now heads Amy Poehler's production company, Paper Kite.

7 Paramount vp production and honoree Alana Mayo, right, with her writer-producer-actress partner, Lena Waithe.

8 From left: Gersh's Leslie Siebert, honoree Max Nagler and 3 Arts Entertainment manager and partner Molly Madden.

9 Mosaic manager Molly Mandel, left, and Ziffren Brittenham associate Logan Clare, both 2015 honorees.

10 Broad Green Pictures chief creative officer and current Next Gen recipient Daniel Hammond, right, poses with his older brother Gabriel Hammond, who serves as the CEO of the pair's red-hot film distribution company.

About Town

HOLLYWOOD HITS THE RED CARPET

LACMA Art+Film Gala

Los Angeles, Nov. 7



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1 “Unfortunately, there are currently people proposing we build walls, instead of bridges. I must confess that I debated with myself if I should bring up this uncomfortable subject tonight. But in light of the constant and relentless xenophobic comments that have been expressed recently against my Mexican fellows, it is inevitable,” said film honoree Alejandro G. Iñárritu (right, with co-chair Leonardo DiCaprio) in a nod to Donald Trump’s recent comments.

2 Diane Kruger (in a Monique Lhuillier peplum jumpsuit) was photobombed by Jared Leto on the carpet.

3 Francois-Henri Pinault and his wife Salma Hayek were flanked by Dakota Johnson and her brother Jesse Johnson.

4 Gwyneth Paltrow (in Gucci) at the fifth annual LACMA event.

5 Reese Witherspoon (in Brandon Maxwell) and art honoree James Turrell.

6 Brian Grazer and Willow Bay.



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AFI Fest Hollywood, Nov. 5-12



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1 “This film at its core is about grief, and that grief comes from the loss of my mother,” said *By the Sea* writer-director Angelina Jolie Pitt (with husband and co-star Brad Pitt) at the AFI Fest opening night at the TCL Chinese Theatre.

2 From left, participants in AFI Fest’s Indie Contenders panel on Nov. 8: Saoirse Ronan, Blythe Danner, Jason Segel, Olivia Wilde, panel moderator Scott Feinberg of *THR*, Lily Tomlin, Ramin Bahrani and Sarah Silverman.

3 *By the Sea*’s Melanie Laurent and Melvil Poupaud on Nov. 5.



BVLGARI

ROMA



About Town

RAMBLING REPORTER By Chris Gardner and Tatiana Siegel



"It happens to more and more people," Sorkin insists of his "ability" to turn off street lamps.

Sorkin's Very Strange Electromagnetic Ways

Aaron Sorkin may have more magical powers than even his most die-hard fans ever imagined. The super-scribe was taking part in *THR*'s annual Writers Roundtable at Siren Studios in West Hollywood when the lights suddenly went out, surprising everyone except the Oscar-winning writer of *Steve Jobs*, who revealed he has the power to burn out streetlamps simply by walking past them. "I thought this was a crazy coincidence — that I happened to be walking past streetlamps at the very moment that the bulb is done," he said at the Nov. 2 taping. "There's a name for this. It's a real thing." It's called "Street Light Interference," and there are scads of websites devoted to the subject of this strange electromagnetic phenomenon (though, admittedly, scant scientific evidence to prove it actually exists). "I would tell people about it from time to time," Sorkin continued, "that there's this strange thing that

happens ..." Sadly for Sorkin, the power doesn't work in reverse. "I can't make lights go on," he said.

Merde! Air France's Force Taken Away

Feel that disturbance in *The Force*? It's as if dozens of Air France executives cried out in terror and were silenced suddenly. On Nov. 2, the airline announced a "Flight & Cinema" promotion on its website — under a *Star Wars* logo — offering fans a chance to fly to France and catch *The Force Awakens* two days before J.J. Abrams' movie hits U.S. theaters on Dec. 18 (in some European cities, it opens Dec. 16). The \$1,500-\$2,000 promotion included an economy flight from San Francisco, Los Angeles or New York to Paris on Dec. 15; transportation to EuropaCorp Cinemas; and a ticket to the film. Trouble is, nobody at Air France let Disney or Lucasfilm know about the airline's tie-in, sources say. By Nov. 4, the logo was no longer on Air France's promotional website, and all of Air France's tweets about the *Star Wars* package had been deleted.

Sumner's Ex and the Madam Secretary Actress

Don't be too surprised if CBS' *Madam Secretary* ousts a key character this season. Kathrine Herzer, the actress who plays Tea Leoni's teen daughter on *Madam Secretary*, is the real-life offspring of Manuela Herzer, Redstone's longtime companion (or, rather, ex-companion; she was ejected

from the 92-year-old mogul's Beverly Park mansion in October). Redstone once famously suggested Viacom's MTV air the reality series *The Electric Barbarellas*, centered on his female friend Heather Naylor, who later claimed in a lawsuit the show was canceled when her relationship with Redstone fizzled. Could Herzer's daughter suffer a similar fate? CBS and Herzer's reps declined to comment.

A Bond Girl Bets on the Next 007

James Bond producer Michael G. Wilson recently told *THR* that he expects *Spectre* star Daniel Craig to return for a fifth installment of the franchise — even though the



Bond girl Stephanie Sigman.



Kathrine Herzer on *Madam Secretary*; Manuela Herzer (inset).

47-year-old actor has been less than enthusiastic about continuing the role ("I'd rather break this glass and slash my wrists," he told a London magazine in October). But if Craig doesn't come back, Bond girl (and Belvedere Vodka pitchwoman) Stephanie Sigman has a suggestion for who should replace him. "Maybe it's crazy, but Michael Fassbender," she says. "He's a great actor. And he's sexy." London bookies at the William Hill website don't agree: Fassbender, at 7-1 odds, is a long shot, while Tom Hardy is the favorite at 5-2.

Trevorrow and Wexler Make Up Over Coffee

There has been a ceasefire in the battle between *Jurassic World* director Colin Trevorrow and indie filmmaker Tanya Wexler. In August, Trevorrow suggested in a tweet that "many of the top female directors in our industry are not interested in doing a piece of studio business for its

Power Dining



Emanuel



Clooney

George and Amal Clooney dined with International Rescue Committee head (and former British foreign minister) David Miliband at the Palm while Ari Emanuel ate nearby. ... John Burnham met Woody Allen at Madeo. ... Michael Shannon and Disney production chief Sean Bailey crossed paths at the Sunset Tower. Stephen Merchant was in at another time. ... Recent arrivals at Toscana: Casey Wasserman, Eli Broad, Steven Bochco and Terry Semel. ... Chris Silberman joined Rob Friedman at Mr. Chow. Pharrell Williams also

has been in. ... Lawrence Bender sat not too far from Antonio Banderas at Soho House. On another day, Tim Roth stopped by. ... Beyonce and Jay Z swept in to Farmshop. The couple ate at The Boiling Crab in Koreatown on another day. ... Will Ferrell checked out Barton G. ... Anna Kendrick broke bread with John Francis Daley at Magnolia. Chelsea Handler and CeeLo Green also have been in. ... Jamie Foxx and Nina Dobrev both recently arrived at The Churchill. ... Rob Lowe and Maria Shriver popped in to Bagatelle. ... Cameron Diaz and Benji Madden shooed away a fan after eating sushi at Shu. ... Jeremy Piven dropped in to the Larchmont Bungalow. ... Charlize Theron visited Jon & Vinny's one day; Henry Winkler checked it out on his 70th birthday ... In New York, Liev Schreiber and Naomi Watts visited steakhouse American Cut. ... Clive Owen came to Black Tap.



HOT NEW RESTAURANT MARU

SORKIN: JASON MERRITT/GETTY IMAGES; HERZER: JONATHAN LEIBSON/GETTY IMAGES FOR LACMA; MADAM: BARBARA NITKE/CBS; SIGNANI: MARK DAVIS/GETTY IMAGES; RESTAURANT BABY: COURTESY OF SUBJECT; CLONEY: DAVE KOTINSKY/GETTY IMAGES; BHANUEL: TOMMASO BODDUGGETTY IMAGES FOR AMAZON; MATHISON: DANIEL KEVIN WINTER/GETTY IMAGES; LEVINE: CLIFF UPSON/SHOWTIME; WEDDING: SCOTT CAMPBELL/COURTESY OF SUBJECT

own sake. These filmmakers have clear voices and stories to tell that don't necessarily involve superheroes or spaceships or dinosaurs." That sparked an outraged response from the *Hysteria* director, who tweeted back: "I cannot begin to tell you how naive & wrong it is. I have all the desire in the world. I would kill to make a blockbuster." The sides now have reached an accord, with a recent summit at a coffee house in New York's Theater District. "We just had a really great hang," Wexler tells *THR*. "He stuck his foot in his mouth a little bit, but I feel like it came from a place of wanting to be a person who actually engaged in the conversation."

Ruffalo's Anti-Fracking War Comes to California

Mark Ruffalo is still as mad as Hulk over fracking — and now the politician he wants to smash is California Gov. Jerry Brown (who, despite otherwise impeccable green credentials, has allowed increasing use of the controversial oil extraction technique since he took office). On Nov. 4, Ruffalo held a press-free meeting at UTA headquarters in Beverly Hills — attended by Channing Tatum, Sony's Michael Lynton and Norman Lear — and presented a new 20-minute anti-fracking documentary called *Dear Governor Brown*, directed by Jon Bowermaster (who also did *Dear Governor Cuomo*). "For too long, Gov. Brown has put the fossil fuel industry above all others," Ruffalo tells *THR*. "We are standing up to tell Gov. Brown that fuels are bad for the state of California." **THR**

The Quick Pitch Like a big-budget production that's DOA upon release, chef Jason Park's refined, market-driven meditation on Japanese cuisine influenced by French technique fizzled due to investor drama two years ago. Now he's returned to an otherwise gastronomically quiet patch of West L.A., plating dishes like a precision-executed pan-roasted lamb loin that sits atop crispy shiitake rice and is crowned by marinated onion, all moored in curry.

The Inside Dish Park's vast assortment of nigiri is served in what was once the home of Sasabune, one of the industry's favorite sushi staples. 12400 Wilshire Blvd. — GARY BAUM



Tabitha Chapelle Levy

TABITHA CHAPELLE LEVY

Rick Levy, a founding partner and board member at ICM Partners, and his wife, Andrea Chapelle Levy, who heads business development at travel-platform startup Kind Traveler, welcomed daughter Tabitha Chapelle Levy on Oct. 6 at Cedars-Sinai Medical Center in Los Angeles.

HITCHED, HATCHED, HIRED

Inside the industry's celebrations and news

BIRTHS

Stephen Falk, creator of FXX's *You're the Worst*, and **Kristina Frisch**, the show's makeup department head, welcomed daughter Bernadette Elizabeth on Sept. 29 in Los Angeles.

Nidia Caceros, vp communications at NBCUniversal Cable Entertainment, and stuntman **Dave Kilde** welcomed son Daxton Allen Kilde on Oct. 11 at Providence St. Joseph Medical Center in Burbank.

Husband and wife actors

Travis Schuldt and **Natalie Zea** welcomed daughter Reygan Zea Schuldt on Oct. 25 in Los Angeles.



Shanfeld and Boghosian

WEDDINGS

Darren Boghosian, a talent agent at UTA, and **Jaclyn Shanfeld** were married Oct. 3 in Pebble Beach, Calif. The couple met in 2014 on a blind date set up by Brillstein Entertainment Partners manager Colton Gramm and became engaged on Christmas Eve.

Jake Versluis, director of A&R creative at Position Music, and **Deb Bell** were married Oct. 17 at Calamigos Ranch in Malibu in front of 170 guests.

CONGRATS

Gary Levine was promoted to president of programming at Showtime Networks on Nov. 10.



Levine

Conde Nast appointed NBCUniversal's **Cameron Blanchard** executive vp corporate communications, effective Dec. 7.

Mark Owens of Corbis Entertainment was named CEO of Rogers & Cowan on Nov. 4.

Tribeca Film Institute appointed **Amy Hobby** vp artist programs Nov. 4.

UCLA School of Law on Nov. 10 received a \$5 million gift from attorney Kenneth Ziffren to establish The Ziffren Center for Media, Entertainment, Technology and Sports Law.

DEATHS

George Barris, the car designer who created the iconic 1966 Batmobile for the *Batman* television show, died Nov. 5 of cancer in Encino. He was 89.

Colin Welland, who won a screenplay Oscar for *Chariots of Fire*, died Nov. 2 in London. He was 81.

Charles Herbert, a child star of the 1950s who starred in the horror films *The Fly* and *13 Ghosts*, died Oct. 31 of a heart attack in Las Vegas. He was 66.

Greg Gold, a co-founder of Propaganda Films who directed the music video for the *Dirty Dancing* hit "(I've Had) The Time of My Life," died Oct. 23. He was 64.



Mathison and Spielberg in 2002.

TRIBUTE

Melissa Mathison

Producer **Sean Daniel**, an executive at Universal when *E.T. the Extra-Terrestrial* was released, remembers the *E.T.* screenwriter, who died Nov. 4 of neuroendocrine cancer at age 65.

There was your big laugh, big heart, big talent and deep love of the children you were mother to and of the earth you walked. You created true art on film about who and what you cared about the most, *E.T.*, *The Black Stallion*, *Kundun* and more. Thank you so much for giving me the draft of "A Boy's Life" (the title you and Steven Spielberg had decided on as the "cover name" for a certain story about Elliott and phoning home) at Teru Sushi in 1982 and for letting me read one of the simplest, strongest screenplays ever. There were adventures on the set of *E.T.* among the eagles and herons along the Snake River in Jackson Hole and that epic trip to celebrate the Day of the Dead in Oaxaca. I will never forget watching your sheer delight at the dailies of *E.T.* that we all watched at Steven's house in the evenings.



Daniel

FOUNDER AND CEO,
THE WALL GROUP

Brooke Wall

The top agent for stylists and beauty experts on WME-IMG buying her company and awards season By Beth Landman

FEW WOULD HAVE THOUGHT THAT A stylist could launch a Hollywood mini-empire. But Brooke Wall did when she started an agency in 1999 with a vision to bring behind-the-scenes beauty players into the limelight. Her Wall Group — which represents 56 stylists, including brand names Kate Young (Natalie Portman, Sienna Miller) and Lori Goldstein (Rihanna, Katy Perry), along with makeup artists, hairdressers, production designers and manicurists — was acquired in July by WME-IMG for an undisclosed sum. (Stylist salaries vary, but fees for red-carpet looks range from \$250 for \$5,000, and top beauty experts can score lucrative ambassador deals.) The entertainment, sports and fashion behemoth already is providing synergistic opportunities for Wall, thanks to such clients as Emma Stone, Matt Damon, Rihanna and Justin Timberlake. Born in Vancouver, Wall, 51, began her beauty career with Oribe at his Fifth Avenue salon in New York and did a stint at the Ford model agency before founding her own company, backed by hairdresser John Frieda. As creating red-carpet and magazine looks has become a lucrative business, she now has offices in NYC's Meatpacking District and West Hollywood with 60 employees and about 150 clients. Wall Group also does branding and trend consulting for companies as diverse as Chanel, Estee Lauder and Target. Wall, who splits her time between her Chelsea apartment and a Santa Monica home, says she keeps herself in balance with meditation, as well as camping and fly-fishing. *THR* caught up with her in New York.

How has the WME-IMG deal impacted what you do?

We have grown our network for our talent exponentially overnight, with access to nearly 5,000 employees in more than 25 countries at our fingertips, all of whom have contacts in the beauty, fashion and entertainment businesses. It's nice to have a strong infrastructure, which actually opens up more possibilities. We perform the same function as any agents — find opportunities for our clients — and those opportunities are changing because of the speed of technology.

How often do you meet with co-CEOs Ari Emanuel and Patrick Whitesell?

We speak very regularly. I also work closely with [IMG chief content officer] Mark Shapiro and my colleagues across our entire fashion business.



"In today's world, you may be Spielberg or Matt Damon or Adam Seltman, the young designer. Talent is talent," says Wall, photographed Oct. 26 at The Wall Group in New York City.

Might CAA or other agencies now be resistant to referring clients to Wall Group because of WME?

There has been no resistance. They are very respectful, and we are happy to support and work with everyone.

Poaching is standard in the traditional agency world. How do you feel about taking stylists?

Our policy is not to go after other people's clients. The only time that's considered OK is when an artist is out shopping, so we try to keep our ears to the ground. If clients feel they want to go about changing their careers and that the agents they are with are not working for them, we will meet with them.

Awards season is here. What are red-carpet trends?

I was in Europe attending shows, and what's interesting is that there is so much self-expression. It's fun to see them and be a little surprised. Because there is a sea of choices, every woman today, including actresses and models, can use the help of a stylist.



A plaque of hands spelling out the word "bossy." Says Wall: "We have a number of these pieces all around the office. They're by artist Derek Weisberg. They're fantastic."

What are future business trends at the intersection of beauty and Hollywood?

We're seeing hairstylists, makeup artists, manicurists and other beauty experts stepping from behind the scenes into the mainstream via social media. Consumers are clamoring for expert guidance, so the artists who will have success are those with the ability to respond deftly and become leaders of change by providing compelling, informative content through social media platforms.

What does a day in your life look like?

It's mostly emails when I wake up, and I try and meditate at least once a day. I run — on the High Line or by the West Side Highway in New York and on the beach in Santa Monica. The rest of the day is largely spent in meetings with clients, people at the company and various industry leaders who might have opportunities for our artists.

How involved have you remained in the scouting and signing process?

I definitely enjoy finding talent for other divisions as well as my own. I also like figuring out what the next wave is and who will need representation. Even if I meet a chef or painter or DJ, I think, "Where should they be?" It's automatic, but not everybody wants it. Sometimes they are like, "Get away from me!" **THR**

An open letter to:
Bruce Willis, Lorenzo di Bonaventura, Len Wiseman
and the makers of
DIE HARD

My name is Eric D. Wilkinson. I am a producer and writer of independent movies. I withdrew money I don't *really* have from my savings to reach out to you today to tell you that I love the movie **Die Hard**. Let me say that again... I LOVE DIE HARD.

It's my favorite movie of all time. I've been there on opening day for every one of the sequels. Like a crazy addict, I keep coming back because I so desperately want to experience that "first high" I got as a teenager back in 1988. But while I *like* the sequels, each one has left me somewhat unsatisfied. I know that I speak for a number of other fans when I say that the problem with them is that they're missing the one key ingredient which made the original so great: an ordinary man in extraordinary circumstances.

The original **Die Hard** trailer boasts, "He's an easy guy to like, but a hard man to kill." But by the time you get through the fifth movie, he's become completely *impossible* to kill. Somewhere along the way, John McClane became the man he told Hans Gruber he *wasn't*: John Rambo, an unstoppable killing machine. We love McClane *precisely because* he's a regular guy. He's one of us. A fly in the ointment. A pain in the ass. He's flawed. He gets hurt. He's ordinary and that's okay.

So now you're developing *Die Hard: Year One* that would include an origin story set in 1979. While I understand the desire to inevitably reboot the franchise, many fans and I are concerned: why tell an "origin story" when the original **Die Hard** is an origin story? Admittedly, this concept did work for **The Godfather: Part II** (yes, I just compared **Die Hard** to **The Godfather**) so if you have to do it this way I'm willing to go along for the ride, but I want the old John McClane back. No surfing on trucks. No jumping off the wings of harrier jets. No car chases with supersize sport utility vehicles driving ON TOP of traffic. Ordinary man. Extraordinary circumstances.

My writing & producing partner Richard Schenkman and I would like to offer you a solution that incorporates both a young John McClane *and* brings the present day story back to reality... back to basics... and gives John McClane the proper sendoff that both he and the fans deserve. Like **The Godfather: Part II**, our **Die Hard: Year One** story cuts back and forth from past to present telling two stories, with a jaw dropping twist at the end that brings the series full circle, staying true to the character and the original, perfect film, while still allowing you to continue a franchise that will clearly *never Die Hard*.

May I present to you Eric Wilkinson and Richard Schenkman's pitch for "Die Hard: Year One":

Former hero cop John McClane, 60 years old and beat to shit, is a convicted felon, being carted off to Federal prison. Why?

Flashback to 1979, where 24-year-old New York City Patrol Officer John McClane is part of a team of cops assigned to investigate the murder of 6-year-old Ethan Peller, working under the direction of an up-and-coming Detective Stan Winshaw. Strong police work leads McClane to suspect possible sex trafficker Clarence Sutton, who mysteriously vanishes moments before McClane can make the arrest. The rule-breaking McClane and his superior Winshaw butt heads. The trail goes cold and the case is never solved. When McClane makes unprovable accusations about Winshaw he is transferred to the city's bleakest division.

34 years later, Detective John McClane takes a personal leave and heads to Moscow to help his estranged son, who is being tried in a Russian court. While McClane is out of the country, the remains of Clarence Sutton are discovered, not only with DNA evidence linking Sutton to the murder of the Ethan Peller, but additional evidence that ties John McClane to Sutton's killing.

Upon McClane's return from Russia, he is arrested, tried and convicted for the murder of Clarence Sutton. He is given a 30 year prison sentence in ADX Florence, an ultra-maximum-security, or "supermax" prison which houses some of the most dangerous criminals in the country, including Omar Al-Maqdisi and Abdul bin Saeed, masterminds of the two worst terrorist attacks on American soil.

Following the Russian adventure, John had successfully reunited his family and reconnected with his wife Holly. Now, while he serves his sentence, Holly has been spending all of her time and effort on his appeal – especially once new evidence surfaces which may not only exonerate McClane, but also implicate Stan Winshaw (now a decorated police Captain) who may have framed John for the murder of the suspect they were chasing nearly forty years ago. However the day Holly goes to the prison to deliver this news personally to John, a riot breaks out, and before she can safely leave, the prison is put on lockdown.

But this is no ordinary prison riot.

By nightfall, inmates control the facility, holding Holly McClane and many other hostages. We soon learn that the riot itself was a distracting subterfuge... part of a plan to break both Al-Maqdisi and bin Saeed out of prison so they can help complete a horrific new terrorist attack in New York City.

However the one thing terrorists didn't count on was the one man who is always in the wrong place at the wrong time... And when it comes to John McClane, old habits die hard.

Now I know what you guys are thinking... "Do you think you really have a chance, Mr. Cowboy?" Contact me... I'll give you my answer. Happy trails.

Phone: 609-501-4022 - Email: dhyo@comcast.net

The GOP: Hollywood's Unlikely New Divas

Politics, once a loss leader, has become a billion-dollar business for the television industry, which gives Republicans power to bully NBC and huge leverage in the battle over debates as 'gotcha' questions generate both ratings and rancor By Michael Wolff

AT SOME POINT, POLITICS CROSSED OVER from being a civic obligation of television news to television news' central business. The dutiful and high-minded became incredibly profitable, complicating the responsibilities and attitudes of journalists (and their managers), most recently in NBC's exclusion from the Republican debate cycle over complaints about CNBC's "gotcha" questioning.

News was once the loss leader of TV, and politics was the loss leader of news, the slog you waded through before crime, disaster, human interest, weather and sports. Two things changed that status.

Political gridlock and target-marketing techniques turned swing states into crucial battlegrounds, which meant vast advertising expenditures in local markets (and unlimited resources to spend, thanks to the U.S. Supreme Court). Every midterm election and presidential cycle ups that ante. More than \$3 billion was spent on local political ads in 2012 — out of a total local television advertising take of \$17 billion. By some estimates, that could rise to as much as \$5 billion in 2016, making politics the single biggest local television advertising category.

And then there was Fox News, handily beating all other cable news programming by aligning its product to a particular political market and sensibility.

Now, in the 2016 presidential campaign, a reality TV sense of showmanship, thanks to Donald Trump, has turned political debates into must-see, sports-like events with record-shattering ratings. In fact, the Fox News lock on political programming and profits has been broken by this campaign, with audiences and money spilling over to everybody else. What's more, this fraught and uncertain race — candidates up today and down tomorrow — potentially means even more advertising money will hit local market stations. (Curiously, there is some question as to whether all the free publicity might cut into that spending.)

CNBC might reasonably be forgiven for thinking its job in hosting the Oct. 28 GOP debate was to dial up rather than dial down the level of conflict: Large debate audiences are driven by the win-lose, holy-moly, gotcha nature of the contest. Continued ratings success, including

for the Nov. 10 Fox Business Channel debate, will be based not on the quality of discourse but on the starkness and drama of the polling reversals.

While news organizations see themselves as information seekers and reasonable moderators, their additional, and financially advantageous, role is to be disruptors. That media-led upheaval arguably has helped (or given hope to) every candidate save for Jeb Bush. But it also is a convenient bete noire by which nearly every candidate can gain an additional edge. It's the double advantage of disruption: to benefit from it, and benefit from criticizing it — causing a further disruption.

course insist on its independence as a journalistic organization and its right to cover a story with appropriate gotcha aggressiveness. At the same time, it understands the business reality: It's in a negotiation with highly rated talent that has the clout to dictate terms or go someplace else. (It remains unclear who is doing the negotiating, individual candidates or the RNC, whose chairman, Reince Priebus, went on NBC's *Today* to discuss the dispute, once referring to the host network as ABC.) But in some further jiu-jitsu, it is actually journalistic fierceness and bravado that produces those ratings. (Even Fox, partial to the Republicans, has gone gotcha.)



The criticism of CNBC, and the exclusion of NBC as a debate venue (although not as a Trump forum — even after cutting ties with his *The Apprentice* and his beauty pageants, NBC let him host *Saturday Night Live*, earning the show's best ratings since early 2012), becomes, in reality TV fashion, the secondary offscreen contretemps that fuels the narrative.

The Republican National Committee, as agent of the debates — seeking less theatricality and less uncertainty for the party — is challenged by the individual campaigns, representing the stars of the debates, who are seeking to achieve strategic theatricality for themselves in negotiations with the networks, the producers of the debates (Trump, at least, being well-schooled in TV negotiations). The networks, of course, want maximum theatricality. The various producers themselves

are in bitter competition as well, each eager to outdo and undermine the others in ratings and headlines, with CNN most recently joyous in its attacks on CNBC and NBC News — the head of CNN, Jeff Zucker, having been ousted as the head of NBC. (CNBC itself, which is outside the NBC News Group, was trying to use the debate as a branding moment.)

NBC News, awkwardly triangulated, must of

NBC, for its part, believes that February, when its next debate is scheduled, is several lifetimes from now in this race. With the field winnowed by then, a debate hosted by Lester Holt and someone from Telemundo, which also will broadcast the show, will be all the more important, giving the Republicans one of their few bridges to the Hispanic audience. "I want it," NBC News chairman Andy Lack tells me.

It is almost impossible not to see everybody as a pawn in a larger game. For TV news, this campaign is an unimaginable gift, one that, if conflict is maintained, will keep giving. For GOP candidates, the more volatile the season, the more everyone, save for the person at the top, benefits. For politicians, a no-argument issue that resonates with everybody, and that also produces more media attention, is to blame the media for, well, everything.

And, indubitably, the media challenge is to try to bring down whoever is rising up, with profits and ratings directly related to the drama of someone's fall, another's rise or the survival of someone else. The modern history of politics is all about the way it has been transformed by, and become dependent on, media. But this campaign may be the first about co-dependence, each holding the other up, while bringing the other down. **TIME**



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Quentin vs. the Cops: Is Oscar in the Crossfire?

Not even Harvey Weinstein can muzzle the *Hateful Eight* director as Tarantino speaks out against police killings amid calls for a boycott of his newest film **By Stephen Galloway**

THE YEAR WAS 2002. THE front-runner for best actor was Russell Crowe.

Crowe had delivered the performance of his life in *A Beautiful Mind* and was poised to win an Oscar — until something went dreadfully wrong. After receiving a BAFTA Award, where he made the tactical but not terminal misstep of reciting a poem in full (“I am celebrating my love for you with a pint of beer and a new tattoo”), Crowe lost his cool when the BBC excised the poem from its broadcast. Tracking down the show’s director, the actor pinned him to a wall and unleashed a volley of expletives, describing him as a c— and a motherf—er. Four weeks later, he lost the Academy Award to *Training Day*’s Denzel Washington.

That’s about the only time a contender’s offscreen antics have cost him or her an Oscar.

You don’t lose for repeatedly failing to show up for award ceremonies (see Woody Allen); you don’t lose for scoffing at awards (see George C. Scott); you don’t lose when the Academy is skeptical of your religion (see Paul Haggis, before leaving Scientology); and you don’t lose when banned from Hollywood altogether (see Dalton Trumbo, who won for 1956’s *The Brave One* while blacklisted and using the pseudonym Robert Rich).

You don’t even lose when you’re

living in exile and being pursued by authorities for having unlawful sex with an underage girl (see Roman Polanski, honored as best director for 2002’s *The Pianist*).

So do you lose if police associations throughout the country are urging a boycott of your film, charging you’ve called them all “murderers”?

That’s the question The Weinstein Co. faces while approaching the Dec. 25 opening of Quentin Tarantino’s *The Hateful Eight*: Will the director’s much-publicized remarks (made during an Oct. 24 demonstration in New York, when he said, “I have to call the murderers the murderers”) derail the picture’s box-office and Oscar chances?

Industry veterans are split about the box office — though no movie is helped when its marketing narrative is thrown to the wind — but they’re unanimous that if the film is any good, Tarantino can cruise to a statuette.

“Look at Polanski,” says one awards consultant. “He didn’t do a lick of publicity; he didn’t come to the U.S. It seemed clear he couldn’t win — and then he did. If that scandal couldn’t kill it for him, this new scandal with Tarantino won’t affect him either.”

Nor is the latter’s stand perceived as scandalous by many in the Academy. Michael Moore already has applauded the director for



speaking out against police brutality (not that he’s much help). Recent incidents like the death of a 6-year-old boy at the hands of two Louisiana marshals only add resonance to Tarantino’s words. Says one producer and longtime Academy member, “Sixty-five percent of voters live in L.A. and don’t like the cops anyway.”

Yet a hint of anxiety persists — not that too much damage has been done, but that more might follow.

“Sometimes you have to cut these guys off and tell them to stop talking,” cautions the awards consultant. “But nobody tells Quentin what to do, including Harvey [Weinstein]. He’s got a 3½-hour film — you think Harvey wanted to release a 3½-hour film? This is not what Harvey needs right now.” (Actually, the running time of the road-show version is three hours, seven minutes, including a 12-minute intermission.)

So what should Tarantino do,

if he needs to do anything?

First, say insiders, he should bring forward screenings of his movie so the picture becomes the narrative, not himself. “Start to get it out there because if it’s a crowd-pleaser, none of this will matter,” says one marketer.

Second, arrange special screenings for cops who have played positive roles in the African-American community, underlining Tarantino’s assertion that he is not against the police but rather against those police who have killed without provocation. “They’re implying that I meant that all cops are murderers, and I wasn’t,” he told Bill Maher on Nov. 6.

Third, have *Hateful*’s eight stars declare their unqualified support. This is one of the world’s most brilliant filmmakers, after all, and they’re the ones who best can remind audiences. *Django Unchained*’s Jamie Foxx defended Tarantino at the Hollywood Film Awards, but more voices must be heard. “It would be nice to have all of his actors support him because a lot of them have fan bases,” says the consultant.

Above all, change the subject: The more Tarantino talks, the deeper he digs a hole. Like all true artists, he should let his picture speak for itself. After all, that strategy has served him superbly the past quarter-century. **THR**

Controversies Don’t Always Spell Defeat

There are plenty of ways to lose an Oscar bid, but being a deeply divisive figure isn’t always one of them



Patton (1970)
Calling the Oscars “a goddamn meat parade,” George C. Scott rejected the nomination but was honored as best actor anyway.



A Beautiful Mind (2001)
Russell Crowe won Golden Globe, SAG and BAFTA nods for playing John Nash, but a post-BAFTA outburst might have cost him an Oscar.



The Pianist (2002)
Roman Polanski, in European exile since fleeing the U.S. in 1978, nonetheless received a directing Oscar for this Holocaust drama.

IT'S OFFICIAL. On August 22, 2014, the U.S. Centers for Disease Control and Prevention (CDC) reported:

“Because of exposure to smoking in movies, 6.4 million children alive today will become smokers, and 2 million of these children will die prematurely from diseases caused by smoking...”

“Giving an R rating to future movies with smoking would be expected to reduce the number of teen smokers by nearly 1 in 5 and prevent one million deaths from smoking among children alive today.”

Health professionals and public polls agree:

All future films with tobacco imagery should be R-rated, with two categorical exceptions:

- If they portray actual people who actually smoked (as in documentaries and biographical dramas) or
- If they unambiguously depict the serious health consequences of tobacco use.

The only questions left: How soon will the U.S. film industry start saving a million lives? Why not now?



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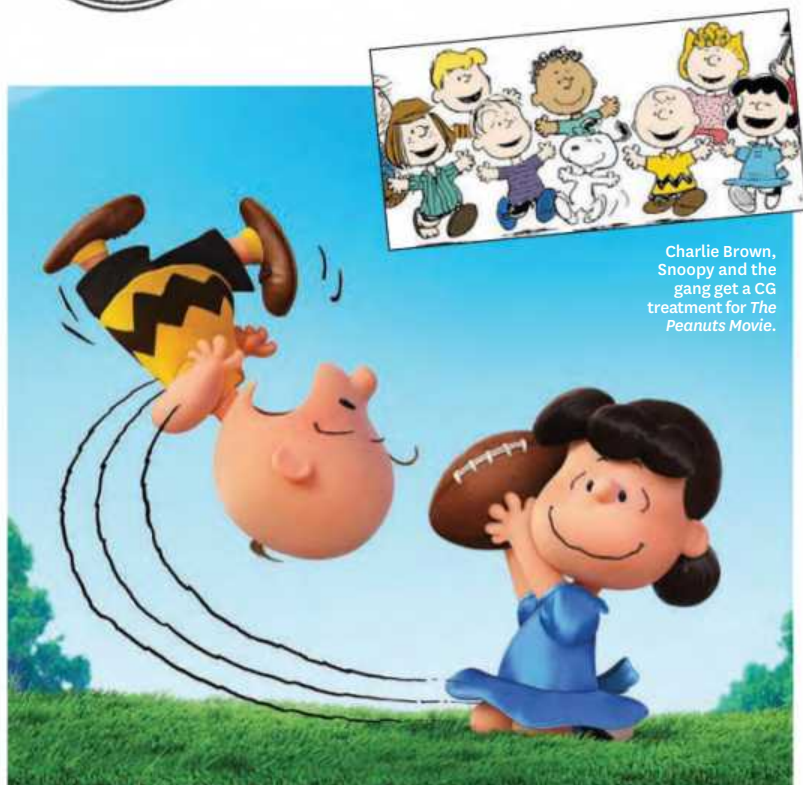


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ANIMATION



Charlie Brown, Snoopy and the gang get a CG treatment for *The Peanuts Movie*.

‘Don’t Screw It Up’

Making a modern 3D *Peanuts* out of Charles M. Schulz’s defiantly 2D comic strip required rewriting the rules

By Carolyn Giardina

CHARLIE BROWN — WITH HIS bulbous head and wisp of a forelock — has one of the most recognizable mugs in pop culture. But giving him a big 3D computer-animated close-up posed a unique challenge for Steve Martino, director of *The Peanuts Movie*, which cost Fox and Blue Sky Studios slightly less than \$100 million to produce and grossed \$45 million during its opening weekend. Martino, who kept reminding himself, “Don’t screw it up,” compares Charles M. Schulz’s Snoopy to a Picasso: “The silhouette of his head doesn’t change from front and side. But from the side, if he’s looking to the left, the nose would be on the tip of his face and there would be one eye. But when Snoopy looks to camera, Schulz keeps the same silhouette and moves the nose to the interior of the silhouette and turns on two eyes. Artistically, it’s quite amazing.” As animation supervisor Nick Bruno explains, “Profiles are not the same as the front view.” In the case of Charlie Brown, the team found that in the front view, his hair is a loop, while from

the side view, it is shaped more like a candy cane.

In 3D computer animation, a studio usually makes one 3D model of a character that can be viewed from any camera position in 3D space, but that wouldn’t work here because there

was no single character design that would make the character recognizable from all angles. So, says

Martino, “We modeled them

for each perspective [roughly six models per character, including the front and side views] and then wrote software to allow the animators to transition these separate models together to help them move. The style [of the classic animated cartoons] also is more akin to holding the pose and ‘snapping’ [to the next pose].”

Blue Sky used a similar, “snappy” 2D style to make the movie, but that created additional challenges. In 3D, animators use cloth simulation to make costumes move in a natural way, but, says Martino, “We tried that once and the cloth shot all over, so instead the animators posed [the clothing in] each frame.” **TIER**



Martino

PEANUTS MOVIE: COURTESY OF TWENTIETH CENTURY FOX; PEANUTS CLASSIC STRIPS: GETTY IMAGES; MARTINO: GABE SINBERG/WIREIMAGE

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Simon Kinberg, p.g.a. · Ridley Scott, p.g.a.
Michael Schaefer, p.g.a. · Aditya Sood · Mark Huffam, p.g.a.

BEST DIRECTOR

Directed by Ridley Scott

BEST ADAPTED SCREENPLAY

Screenplay by Drew Goddard
Based upon the novel by Andy Weir

BEST ACTOR

Matt Damon

BEST SUPPORTING ACTOR

Jeff Daniels · Michael Peña · Sean Bean
Sebastian Stan · Aksel Hennie
Benedict Wong · Donald Glover
Eddy Ko · Chiwetel Ejiofor

BEST SUPPORTING ACTRESS

Jessica Chastain · Kristen Wiig · Kate Mara
Mackenzie Davis · Chen Shu

BEST CINEMATOGRAPHY

Dariusz Wolski, ASC

BEST PRODUCTION DESIGN

Production Designer Arthur Max
Set Decorator Celia Bobak

BEST FILM EDITING

Film Editor Pietro Scalia, ACE

BEST COSTUME DESIGN

Costume Designer Janty Yates

BEST ORIGINAL SCORE

Music by Harry Gregson-Williams

BEST SOUND MIXING

Production Sound Mixer Mac Ruth
Re-Recording Mixers Paul Massey · Mark Taylor

BEST SOUND EDITING

Supervising Sound Editor/Sound Designer Oliver Tarney

BEST MAKEUP AND HAIRSTYLING

Makeup and Hair Designer Tina Earnshaw
Key Makeup Artist Jana Carboni
Chief Hairstylist Maralyn Sherman

BEST VISUAL EFFECTS

Richard Stammers · Chris Lawrence
Anders Langlands · Steven Warner





"'The Martian' is phenomenal.
The story is crystal clear, and the
aesthetics are so understatedly beautiful
that you might forget to marvel.
A true accomplishment."

Matthew Jacobs | HUFFINGTON POST



THE MARTIAN

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1 Faena in the Luhrmann- and Martin-designed living room of a model room in the hotel.

2 The Faena District's coat of arms was created by Antwerp-based firm Studio Job, which also designed the district's cathedral rug with Faena symbology.

3 From left: Luhrmann, Faena and Blavatnik in New York. Says Luhrmann: "What Alan Faena, Ximena Caminos and their team are doing is unique, brave and unlike anything attempted before in Miami."

4 The oceanfront view of Faena Hotel.

WHEN BAZ MET A REAL GATSBY

Argentine hotelier Alan Faena — a 'Jay Gatsby but with the fashion sense of Tony Montana' — is building a \$1 billion Miami Beach arts district. Its crown jewel, Faena Hotel, financed by Len Blavatnik and designed with an assist from Oscar-nominated Luhrmann and his wife — opens just in time for Art Basel

By Chantel Tattoli

IN 2013, FAENA HOTEL MIAMI BEACH WAS BEHIND SCHEDULE and needed direction. Alan Faena, the 51-year-old white-clad Argentine hotelier and real estate developer, his wife, Ximena Caminos, and his business partner, Ukrainian financier Len Blavatnik, were in France for the Cannes Film Festival. *The Great Gatsby* had just screened, and Blavatnik invited Baz Luhrmann and his set designer/costumer wife Catherine Martin aboard his superyacht to pose a question to the Hollywood couple: Would they be creative consultants for the hotel? Would they design the interiors and staff uniforms and "translate the essence of the Faena vision from Buenos Aires [where the flagship is] to Miami," recalled Luhrmann and Martin in a joint email to *THR*. (The couple had lived in Miami during the 1990s when they were working on *Romeo + Juliet*.) Faena confesses that he had been warned about working with entertainment folk: "It was considered crazy to work with people from Hollywood." But Caminos and the developer — who is finishing the \$550 million redo of the hotel that will be only one part of a new \$1 billion six-block arts district on Collins Avenue with its own flag, coat of arms and film festival ("It will be like a country," he says) — soon became convinced they made the right choice. "Baz edited

the architecture, like film," says Caminos of the director, who sussed out the hotel that soft-opens Nov. 16 as if it were a big-budget set, using his hands to frame points of view. "We altered the architecture based on his 'camera.' He'd say: 'This wall doesn't belong. I need to see the ocean.' So the wall came down."

Faena Hotel occupies the former Saxony resort hotel, which Blavatnik purchased for an undisclosed amount, bringing the Argentine on board in 2011. In the 1940s, the Saxony set the bar for opulence on South Beach, or "the American Riviera." Today, the hotel's reborn 58 rooms and 111 suites, crowned with two penthouses, start at \$745 a night. Luhrmann and Martin took inspiration from opera houses and L.A.'s Chateau Marmont, mixing Fitzgeraldian Art Deco with South American hospitality (each hotel floor comes with a butler), resulting in a compound that includes a 3,000-square-foot cabaret, a 36-seat screening room, a wine cave, an Argentine-style veranda kitchen (helmed by Netflix's *Chef's Table* subject Francis Mallmann) and an ocean-view restaurant set in a dome (headed by *Top Chef* Austin tocque Paul Qui). The 15,000-square-foot spa features a Turkish bath, or *hammam*, featuring a slab of semi-precious amazonite.

Faena Hotel, part of the first phase of Faena Group's global expansion (which so far encompasses the Buenos Aires and Miami Beach outposts), will doubtless be the center of gravity for Art Basel Miami Beach, which runs Dec. 3 to Dec. 6, after which it will open to the public. "I am a huge fan of Baz and am so looking forward to experiencing Faena Hotel," says LACMA trustee Eva Chow, who will host a dinner at Miami's Mr. Chow during the fair to broadcast husband Michael Chow's mixed-media art show at Pittsburgh's



Andy Warhol Museum in 2016.

Amplifying the hotel buzz is the puzzling persona of Faena himself, whom Luhrmann calls “so Gatsby-like.” Says Miami-born producer-director **Brett Ratner**: “Faena is reminiscent of long-forgotten hotel moguls like **Morris Landsberg**, who built The Deauville; **Ben Novack**, who built The Fontainebleau; and **Harry Mufson**, The Eden Roc. These guys came to Miami Beach and turned it into the playground of their dreams. It would be hard to accomplish what [Faena] has without being larger-than-life and with a healthy ego.”

Others have less exalted opinions. “He held court with a white suit and cane,” recalls a producer who attended Faena’s three-day expo at Basel last year. “**Jay Gatsby** but with the swagger and fashion sense of **Tony Montana**. Do people with that kind of money really need a wardrobe gimmick?” One South Beach proprietor says the art district king’s “white-hat, white-shirt, white-shoes, ‘I’m-changing-the-world’ bearing” runs afoul of some local families and institutions, who for decades have been transforming Miami into a cultural gateway: “It’s like, now Miami is open for business because *he’s* arrived?” The press-shy hotelier feels no need to apologize: “We have a point of view: We call it ‘Futopia.’ That is ‘Faena’ with ‘utopia.’ I always tell my people that we’re not doing anything [for] design. It’s about telling the truth. I really know what I want.”

No one disputes that Faena has thoughtfully tapped a roundtable of talent for the hotel and district, to be completed by 2017, which will include an arts center called Faena Forum (headed up by Caminos) when it opens in April; retail destination Faena Bazaar designed by **Rem Koolhaas**; a marina; a hacienda-style inn; and a residential building, Faena House, designed by **Norman Foster**. One- to five-bedroom residences start at \$2.5 million (the 18,000-square-foot penthouse sold for \$60 million), with closings at near 100 percent. Former MOCA director **Jeffrey Deitch**, who is opening his show *Unrealism* at Basel this year with former frenemy **Larry Gagosian**, says of the district: “What’s exciting about Faena is this convergence of architecture, art, fashion, music, theater, film, cuisine — it could be a game-changer because they have a year-round program,” which will include ballets and debates at Faena Forum.



Faena on his hotel deck in Miami, called “Dubai on the Glades” by local critic Alastair Gordon.



A bedroom in one of 111 suites with custom furnishings and Studio Job fabrics.



The bathroom in the model room of the Faena Hotel, where lobby-level restrooms are made entirely of onyx.

Futopia: The Faena Kingdom (or District)



1 Casa Claridge’s, a Faena hacienda-style inn (\$395/night).
2 Classic Versailles, one of three residential apartment buildings in the district compound.
3 Contemporary Versailles, also a residential building.
4 Nearly sold-out residence Faena House was designed by high-tech architect Foster.

5 The garden at the Faena Hotel will feature, on loan, Damien Hirst’s *Gone But Not Forgotten* (a 10-foot-tall, gold-leafed woolly mammoth skeleton in a vitrine). The oceanside dome restaurant in the hotel will showcase Hirst’s *Golden Myth* (a unicorn monument).

6 Miami’s first underground, state-of-the-art parking garage has private VIP entrances and a design by architect Koolhaas.
7 Faena Bazaar also is a Koolhaas project and will open in April.
8 The marina.
9 Faena Forum, the navel of the district.

L.A. set designers-turned-interior designers Roman and Williams’ **Robin Standerfer** and **Stephen Alesch** (their credits include *Zoolander*) originally were among Faena’s collaborators, but they quit. “There were too many words. Months and months of words from the man in the white hat. Words and words and birds flying out of the mouth and reinventing the world,” Standerfer has said. Luhrmann and Martin themselves departed in May, and the director tells *THR*: “There came a point in May when it was time for the cameras to roll again and CM and I had to return to our ‘day jobs.’” It is unclear if Luhrmann and “CM” will attend the hotel’s private opening on Nov. 16.

Not since the ‘50s has the city seen so much hotel action. **Jonathan Plutzik**’s hotel The Betsy is expanding, and **Tommy Hilfiger**, set to remake his own historic hotel on South Beach, The Raleigh, says of the Faena: “It will only benefit everyone on the beach.” **THR**

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BYE-BYE, DOCTOR'S OFFICE? MED-SPA MANIA HITS L.A.

Faster, often cheaper and more user-friendly, chic storefronts that can drop a decade off your face in between meetings proliferate as dermatological advances make anti-aging an almost drive-through activity *By Merle Ginsberg*



MOVE OVER, JUICE; there's a new liquid lunch in town. Now, faster than you can say "filler up!" myriad women — and men — are popping in and out of L.A.'s cluttered landscape of medical spas. These spas plump up wrinkles, hollows, lines, whatever appears to be sinking, so you can leave close-up-ready and head back to the office. More filling than a sandwich!

So why the med-spa proliferation now? Less downtime, less waiting and lower prices for a start: Injectables range from \$150 to \$600 a visit, as opposed to \$600 to \$1,200 at a plastic surgeon's (blanket per-syringe fees no longer apply as combo fillers grow in popularity). **Ronda Nofal**, owner of the state-of-the-art Blue Med Spa in Sherman Oaks, is seeing her business go gangbusters: "These days, people are willing to forgo laser surgery and live with hairy legs, but they won't live with wrinkles or fat!"

She's not kidding around. "When I opened Epione in 1998, the No. 1 procedure was laser hair removal," says plastic surgeon **Simon Ourian** of

his Beverly Hills clinic, which offers hundreds of treatments in addition to fillers: bluelight therapy, lipofreeze, fat transfer — all of which tighten the skin. "Now the two most requested are Coolaser, for sun damage and facial skin laxity, and dermal fillers for an instant cheek lift and face-lift."

Nurse **Jamie Sherrill** of the thriving Beauty Park on Montana Avenue, a must-visit favorite for many celebrity and industry clients, is a 20-year med-spa veteran and the queen of combo services — a little Juvaderm, a little laser, a little Belofil. "Return patients don't even ask what I've done. They just know they like the

way they look," she says. A beautiful, ageless blonde with smooth skin, "Nurse Jamie" knows more about filler aesthetics than most. "It's about knowing *where* to put the filler. I like to inject near the temples and back of the cheeks. What you want is volume, not puffing up one area." As for her constantly growing list of clientele, she attributes the influx to what she calls "the Kardashian syndrome" — and HD television. More men also are becoming loyal customers. "They might leave their wives or lovers, but they won't leave a practitioner they trust," says Sherrill.



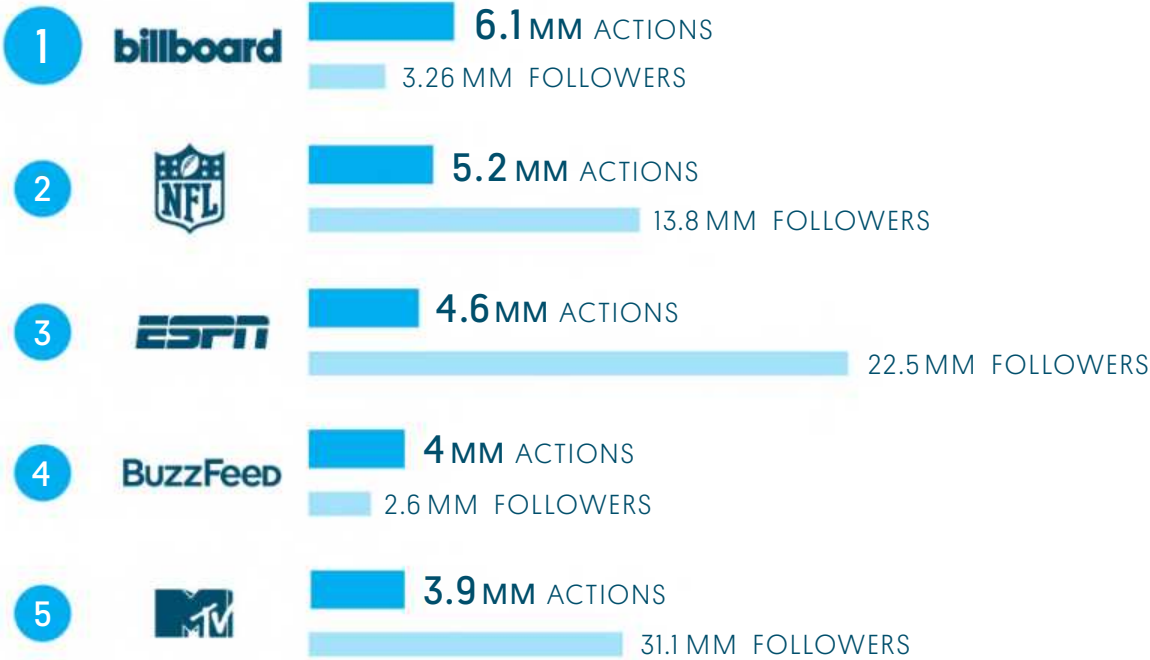
Sherrill

In California, med-spas are required to have qualified physicians as owners; if said owner isn't a doctor, he or she needs one as a partner. "Some spas are not run the right way," says plastic surgeon **David Hopp**, who opened Robertson Blvd MedSpa five years ago and trains other doctors and nurses on injecting fillers. Contends Beverly Hills dermatologist **Peter Kopelson**: "One centimeter off, and Botox can cause drooping. Fillers can be injected too close to the surface and cause bumps. A lot of my filler practice tends to be correcting mistakes." Sherrill, however, rebuffs the idea of a degree prerequisite. "I'd never go to a surgeon for injections," she says. "I'd go to somebody who is doing it all day, every day."

But med-spas are now so prevalent, they're developing spinoffs. Skin Laundry on Montana, owned by **Yen Reis**, has five other SoCal locations (plus six others in New York, Hong Kong, et al.) but offers only one treatment: a laser facial that vaporizes dirt, tightens and tones. And Beverly Hills' peel princess **Tricia Dikes** — a famed chemical peel with her own blend of acids is the quick trick behind many celebrities' clear complexions — will open the first branch of The Face Bar on Beverly Boulevard later in November where, for \$69, newbies can get what stars have paid hundreds for. Yep, that's right: The future is looking clearer, tighter and cheaper — faster. **THR**



1 Reis at her Montana Avenue Skin Laundry, one of 12 locations.
2 Nurse Jamie's treatment room at Beauty Park on Montana.
3 Robertson Blvd MedSpa in Los Angeles is owned by plastic surgeon David Hopp.



SOURCE: SHARABLEE, Q3 2015 BASED ON OVERALL ENGAGEMENT

Reese Witherspoon (right)
with makeup artist Molly R. Stern

Photographed by **Miller Mobley** on Nov. 5
at Studio 1342 in Los Angeles

"A few years ago, I was like, 'I don't like these lines on my face,' and Molly goes, 'Um, those are smile lines. Don't feel bad about that,'" says Witherspoon. "She makes me feel better about how I look and how I'm changing and makes me feel like aging is beautiful."

Styling by Carol McColgin

On Witherspoon: Dries Van Noten top.

On Stern: m.r.s. top.

INSTA

Pair an A-lister with the right artists
and watch social media explode, brands come calling and

B

Beauty in the eye of the beholder? No, today, beauty is in the eye of the Internet. This, 2015, was the year that beauty went fully social, when A-listers valued their looks according to their “likes” and one Instagram post could connect with millions of followers. Case in point: the Ali MacGraw-esque look created for Kendall Jenner (*THR* beauty moment No. 9) by hairstylist Jen Atkin. Jenner, 20, landed an Estée Lauder contract based partly on her social-media popularity (40.9 million followers on Instagram, 13.3 million on Twitter) as brands slavishly chase the Snapchat generation. Other social-media slam-dunks? Lupita Nyong'o's fluffy donut bun at the Cannes Film Festival by hairstylist Vernon Francois (No. 2) garnered its own hashtag (“They’re calling it a #fronut,” the actress said on Instagram. “I like that”); *THR* cover star Taraji P. Henson’s diva dynamism on Fox’s *Empire* (No. 1) spawns thousands of YouTube tutorials on how to look like Cookie Lyon; and Cara Delevingne’s 22.2 million Instagram followers just might have something to do with high-end brow products flying off the shelves.

Of course, today’s hashtag culture has inspired several new beauty terms, from the hun (half-up bun, No. 12, worn by Jennifer Lopez) and the wob (the wavy bob, No. 15, on Kirsten Dunst and cut by hairstylist Cervando Maldonado) to strobing (or facial highlighting), the opposite of last year’s contouring craze. Blake Lively (No. 7) used this trick to great effect at the New York *Age of Adaline* premiere in April. Social media even can be used to test market a red-carpet concept, says Kate Lee, who did Keira Knightley’s ethereal Oscar makeup (No. 10): “Instagram is a direct channel for people I don’t know to let me know what they thought of a look.” Finally, even as social media proliferates and language morphs, some looks remain timeless, including those of Reese Witherspoon, also on *THR*’s cover, whose uber femininity on the red carpet (No. 3) comes courtesy of makeup artist Molly R. Stern. Jokes Witherspoon, “We bonded over a mutual love of blush.” Turn the page for *THR*’s fourth annual list of beauty moments, based on the year’s biggest film, television and red-carpet looks as determined by social-media (and, yes, traditional media) impact.

Hollywood’s 25 Best Beauty Moments of 2015

- GLAM!

(both hair and makeup), many photographed together in this portfolio, new stars get born (or reborn — talking about you, Taraji)

By MEG HEMPHILL Produced and edited by CAROL MCCOLGIN

1 **Taraji P. Henson as Cookie Lyon**
WHEN *On Fox's Empire, which premiered Jan. 7 and debuted its second season Sept. 23*

WHY IT MATTERS *Not only has Cookie Lyon reinvigorated Henson's career, but droves of Empire fans are clamoring to mimic the music-maven character's fearless onscreen style.*

MUST-HAVE PRODUCT *Perfect Face Perfect Blend Foundation*

• • • Fan pages devoted to Cookie's beauty, including tens of thousands of YouTube tutorials on how to re-create the diva's makeup, have flooded the Internet this year. Why the obsession? According to Ashunta Sheriff, Henson's makeup artist both onscreen and off, "Cookie is uninhibited, and that is giving women the courage to try new things. She isn't afraid of the trends, whether it's a dark plum or bright turquoise eye shadow." It also helps that Cookie's signature look — what Sheriff calls her "wispy lash, red or wine lipstick, winged liner and natural foundation coverage" — is easily imitated. One person not copying the Lyon-ess' makeup, however, is Henson, 45. "I definitely try to give Taraji a different look from Cookie," says Sheriff, who forgoes bold lip colors in favor of soft pink and coral glosses for the red carpet. Lips aside, all eyes are on both women right now.

2 **Lupita Nyong'o's Cannes "Fronut"**
WHEN *The May 13 Standing Tall premiere at the Cannes Film Festival*
WHY IT MATTERS *Nyong'o's attention-grabbing fuchsia lip coupled with a hairstyle that garnered its own hashtag, #fronut, was the ultimate display of fresh glamour on the Croisette.*

MUST-HAVE PRODUCT *Lancome Shine Lover Vibrant Shine Lipstick in Palpitante*

• • • "It can't just be red all the time," says makeup artist Nick Barose of veering from classic rouge to punchy purple territory when selecting a strong lip shade to complement the Oscar winner's "grasshopper green" Gucci goddess gown that rendered her a vibrant standout on the Cannes carpet. "We started with a matte electric purple, similar to something we had done during awards season, but the dress was so playful and glamorous that matte felt too serious. I added glossy fuchsia at the last minute," says Barose, who layered Lancome lipsticks in Hit List and Palpitante. The finishing touch was a full donut bun, courtesy of London-based hairstylist Vernon Francois, which instantly became hashtagged #fronut on social media — a nod to the natural Afro-feel Francois wanted. "I had been in Uganda, and there were lots of women in buns," Nyong'o tells *THR* of the inspiration. The 32-year-old, who's

starring in the play *Eclipsed* and gearing up for the *Star Wars: The Force Awakens* press juggernaut, posted a photo of the look on her Instagram, saying, "They are calling it a #fronut. I like that." So did 76,223 of her followers.

3 **Reese Witherspoon's Timeless Glam at the Golden Globes**

WHEN *Jan. 11*

WHY IT MATTERS *Witherspoon, 39, proves that unabashed Southern femininity not only has a place on the celebrity brand-wagon (she launched the preppy Draper James lifestyle line in May) but also continues to go strong on the red carpet.*

MUST-HAVE PRODUCT *Laura Mercier Creme Cheek Colour in Blaze*

• • • It took three blushes for makeup artist Molly R. Stern to achieve "full-blown flushed cheeks that look as if Reese just got away from a ravenous make-out session." Stern, who used Laura Mercier's Creme Cheek Colour in a warm rose, Kjaer Weis Cream Blush





Taraji P. Henson
(right) with makeup artist
Ashunta Sheriff

Photographed by **David Needleman**
on Nov. 2 at The 24th
Street Loft in New York City

Says Sheriff: "Cookie has a few lipstick
colors and one basic lash, and we keep
it like that because that works for her
character. Taraji is many characters."

Styling by Jason Rembert
On Henson: Giorgio Armani top and
pant, Alexis Bittar cuff and ring, Fallon
earring, Giuseppe Zanotti shoes.

in a plummy taupe and Kevyn Aucoin The Pure Powder Glow in a mango hue, says this youthful glow complemented the sophistication of Witherspoon's silver Calvin Klein Collection gown, which the *Wild* nominee revealed via Instagram before she left home to pre-empt the usual "who are you wearing" questions and prompt interviewers on the red carpet to #askhermore. Witherspoon's go-to hair guy, Adir Abergel, styled the soft, sideswept waves, adding to the uncomplicated vibe. "I wanted to mimic the simple but beautiful movement in the dress," says Abergel.

4 **Cara Delevingne's Bushy Brows**
WHEN *All year and everywhere*
WHY IT MATTERS *A 2014 report from retail analyst NPD Group reveals that sales in the prestige brow category — including pencils and brow gels — exceeded \$56 million, a 31 percent increase from the previous year.*

MUST-HAVE PRODUCT *Charlotte Tilbury Brow Lift in Cara D*
... Call it the Cara effect. Delevingne's brows have inspired the sudden popularity in bold shapes and the launch of dozens of new products and brow bars (extensions are one way to get a full Delevingne-esque set). As Umbreen Sheikh, owner of New York City's Wink Brow Bar, has said: "Ninety-nine point nine percent of women come in asking for [brows like Delevingne's]." Charlotte Tilbury, celebrity makeup artist and founder of an eponymous beauty line, has known Delevingne for more than a decade and often grooms the *Pan* star's hairs into place with her Brow Lift pencil in the shade Cara D, an ode to the 23-year-old supermodel turned actress. Tilbury (Sienna Miller and Blake Lively also are clients) says the product has flown off shelves since its December debut, while Sephora reports double-digit growth in the brow category this year. Bottom line: Brows equal big bucks in 2015.

5 **Amal Clooney's Golden Globes Debut**
WHEN *Jan. 11*

WHY IT MATTERS *Thanks to her classic-beauty looks and an immaculate fashion sense, Mrs. Clooney quickly has become the one that designers most want to dress and Hollywood women want to mimic.*

MUST-HAVE PRODUCT *Charlotte Tilbury Wonderglow*

... Mrs. Clooney, 37, commissioned A-list makeup artist Charlotte Tilbury and hairstylist Danilo (devotees include Gwen Stefani and Selena Gomez) to work with her for the Globes, her first major red-carpet turn following last September's nuptials to her

husband, George, in Italy. While the Twittersphere went wild over her white gloves that she said "are just my own," her sophisticated look was unmistakable. Danilo, who calls Clooney "the new Jackie O.," wanted to focus on "gorgeous sheen, body and softness" for the hair. And Tilbury, who also did the human rights lawyer's wedding day makeup, "went into it knowing what Amal likes — makeup that naturally accentuates her gorgeous features." To illuminate her complexion, Tilbury used her own brand's Goddess-Skin Clay Mask to prep the skin, followed by Magic Cream moisturizer and Wonderglow primer, which reflects light to make skin look extra luminous. "Amal wanted a retro beauty look inspired by the silver-screen sirens," says Tilbury. Fun fact: Clooney's favorite lip hues are Charlotte Tilbury Matte Revolution Lipsticks in Walk of Shame, Bond Girl and Amazing Grace. Says Tilbury, "She also loves wearing a bombshell red lip."

6 **Adele's "Hello" Beauty**
WHEN *Her hit music video, released Oct. 23*

WHY IT MATTERS *The video, with its mesmerizing sound and look, set a new Vevo record for most views in 24 hours — 27.7 million — knocking out Taylor Swift's previous record of 20.1 million for "Bad Blood."*

MUST-HAVE PRODUCT *Maybelline Eye Studio Lasting Drama Gel Eyeliner*
... The haunting lyrics, the voice and the alluring eyes — defined with winged liner, thick lashes and pristinely groomed eyebrows — are flaunted in six entrancing minutes of director Xavier Dolan's video for the first single off 27-year-old Adele's much anticipated album. "He wanted it to be very much Adele, which is always a polished beauty look," says the chanteuse's long-time makeup artist, Michael Ashton, of Dolan's vision for the black-and-white shots. L.A.-based brow artist Kristie Streicher had groomed the brows into a signature feathered look that tapers at the end. And Ashton did the liner as he so often does: using gel liner from the inner to outer eye corner for outlining the desired shape, then filling in with a precision-tip liquid liner and winging it at the end. He's using a new technique for lips, however: "Defining the mouth with lip liner, then blending it with nourishing lip balm into the natural lip tone, which gives a beautiful freshness that doesn't look too overdone."

7 **Blake Lively's "Strobing"**
WHEN *The Age of Adaline premiere in New York on April 19*

WHY IT MATTERS *Lively's highlighted face replaced contouring, last year's hot trend.*



MUST-HAVE PRODUCT *L'Oreal Studio Secrets Magic Lumi Highlighter*

... The look might embody old Hollywood glamour — a red lace Monique Lhuillier gown, cascading blond waves courtesy of hairstylist Rod Ortega and timeless makeup by pro Elaine Offers — but it also involves one of the year's buzziest beauty trends: strobing. The term (with nearly 77,000 hashtags on Instagram) refers to highlighting areas on the face to achieve a glowing, lit-from-within look and is less harsh than last year's contouring trend. On Lively, 28, Offers started with a matte foundation, then "reintroduced some radiance into the complexion" with L'Oreal Studio Secrets Magic Lumi Highlighter applied to the apples of the cheeks, down the center of her nose, on the brow bone and the inner corners of the eyes. Strobing is popular now, Offers says, "because women want to have the look of healthy, glowing skin and added dimension." With an abundance of strobing tutorials online — including a how-to video Kim Kardashian posted on her website — and a slew of new highlighters hitting the market, a seeming inner glow never has been easier to achieve.

8 **Cate Blanchett's Grace Kelly Homage**
WHEN *Carol, which hits theaters Nov. 20*

WHY IT MATTERS *Two timeless muses, Grace Kelly and Audrey Hepburn, inspired the beauty of two modern talents, Blanchett and Rooney Mara, in director Todd Haynes' love story.*

MUST-HAVE PRODUCT *Chanel Rouge Allure Lip Colour in Excentrique*

... In Haynes' film, set during early 1950s Manhattan and based on Patricia Highsmith's book *The Price of Salt*, Blanchett plays Carol, the older love interest to Mara's store clerk Therese. To establish Carol's elegance, the hair and makeup team based her look on Kelly, "a cool, sophisticated, beautiful blonde," says Morag Ross, who did Blanchett's makeup. "Lipstick is key. Women always wore a lip during this period," says the artist, who applied Chanel Rouge Allure in Excentrique, a highly pigmented tangerine shade, then added a swipe of Chanel's red-orange Coromandel lipstick to intensify it or pink-coral Enjouee lipstick to soften it. Hair department head Jerry DeCarlo used wigs for Blanchett, 46, and "a sexy yet tomboyish" Hepburn-inspired look for Mara, 30. Following its Cannes debut, adulations poured in for the film, its stars and Blanchett's enviable look. Explains Ross, "People love this period because it's glamorous, and there is a certain amount of escapism in the perfection of the look."

Elizabeth Olsen with
hairstylist Mark Townsend

Photographed by **Mary Rozzi** on
Nov. 2 at The Row in West Hollywood

"Bangs — we are working our way
up centimeter by centimeter," says
Townsend of a look he'd like to try.
Adds Olsen, "I haven't had full fringe
since I was like 7, but every time
there's a hairpiece, we are playing
with it and trying to decide what
length we would do, if we would do
long, uneven or straight across. It's
a big commitment."

Styling by Carol McColgin
On Olsen: The Row sweater,
pants and coat; Manolo
Blahnik for The Row sandals.







Kirsten Dunst with hairstylist
Cervando Maldonado

Photographed by **Brigitte Sire**
on Oct. 29 in Beverly Hills

Says Dunst of her mane man: "I've known him for 10-plus years. Cervando cuts all my friends' hair, too — it's like a weird cult. He has his following, and it's true: Everyone knows Cervando does the best haircuts."

Styling by Carol McColgin
On Dunst: Lanvin dress and necklace.
On Maldonado: Saint Laurent.

9 Kendall Jenner's Sleek '70s Redux

WHEN *Opening Ceremony x Calvin Klein Jeans launch party on April 23*

WHY IT MATTERS *With 40.8 million followers on Instagram and 13.3 million on Twitter, the reality star turned model's trend-setting powers via social media proved unparalleled.*

MUST-HAVE PRODUCT *Bumble and Bumble Surf Spray*

... With 1970s-style platform heels back in fashion, hairstyles followed suit, including choppy shags (Taylor Swift) and long, thick fringe (Kerry Washington), but it was Jenner's ode to Ali MacGraw that felt the freshest. Hairstylist Jen Atkin, who works with all of the Kardashian-Jenners, created the sleek, center-parted strands. "Kendall was wearing a Calvin Klein nude turtleneck and miniskirt that had a '70s feel, so we wanted to do something to complement it," says Atkin, keeping in mind the model's preference for "understated, unfussy styles." The social sphere approved: Jenner clocked 1.1 million likes for a shot she posted. The 20-year-old's social-media popularity has shown its reach elsewhere in the beauty world: After Estee Lauder announced her as its newest spokesperson last November, the brand's Instagram page went from roughly 258,000 followers to nearly 310,000 in just three days.

10 Keira Knightley's Ethereal Oscars Beauty

WHEN *The Feb. 22 Academy Awards*

WHY IT MATTERS *The Imitation Game nominee and her beauty pros showed that natural, understated makeup and hair can have the most dramatic impact — and win best Oscar look.*

MUST-HAVE PRODUCT *Chanel Rouge Coco Ultra Hydrating Lip Colour in Marie*

... For Chanel celebrity makeup artist Kate Lee and hairstylist Ben Skervin, building a look was about not competing with Knightley's flowing, floral Valentino dress and diamond, sapphire and opal Chanel headpiece with 489 brilliant-cut sparklers. "I always feel a responsibility to be timeless in my approach to the Academy Awards because the pictures will be around forever," explains Lee. Timelessness here meant soft, cascading waves, matte lavender shadow on the eyes and a medium rose hue on the lips; Lee was repeatedly asked post-ceremony what lipstick she used on then-pregnant Knightley, 30, who welcomed daughter Edie (with husband James Righton) in May. Answer: Chanel Rouge Coco in Marie. "It's a little more intense version of Keira's natural lip shade," says Lee.

11 Mad Men's Women Transform Post-Show With New Hair Hues

WHEN Promoting the AMC show's final season at the Museum of Modern Art in New York City on March 22

WHY IT MATTERS Just as Jon Hamm ditched clean-cut Don Draper for a full beard after the series, co-stars January Jones, Elisabeth Moss and Christina Hendricks opted for new hair colors once the drama wrapped, signaling the end of an era.

MUST-HAVE PRODUCT Kiehl's Sunflower Color Preserving Deep Recovery Pak

••• "Actors definitely crave and need a change after being a character for so long," says Jennifer J., owner of Juan Juan salons in Brentwood and Beverly Hills. For her client Jones, that meant sampling pastel pink and later strawberry blond after seven seasons of Betty Draper blond. For *Mad Men* co-star Moss, it was a trip to longtime colorist Caroline Buckler of New York City's Marie Robinson Salon to swap Peggy Olson's mousy brown for "a bold blond that's on the sun-kissed side," explains Buckler. As for Hendricks, she set aside her box of Nice 'n Easy 6R/110 Natural Light Auburn — a shade she used to maintain her Joan Holloway red — and shifted to 8G/104 Natural Medium Golden Blonde in March, and then to her strawberry blond hue, 8SC Sandy Copper Blonde. (Clairol learned of Hendricks' affinity for the brand and offered a Nice 'n Easy spokesperson contract, which kicked off in January.) "I was born a natural blonde. I started playing with hair color when I was 10 years old — I was inspired by *Anne of Green Gables* and loved how red hair made her stand out," Hendricks tells *THR*. "After *Mad Men*, it was a perfect time to explore a new shade. I'm red for a role, but planning to go back to strawberry blond once it wraps."

12 Jennifer Lopez's Half-Up Bun

WHEN Her *American Idol* appearance on May 6

WHY IT MATTERS The *Idol* judge wore a half-up bun, igniting a worldwide "hun" obsession.

MUST-HAVE PRODUCT Kerastase Resistance Serum Therapiste

••• It came from a simple beauty dilemma: to wear hair up or down? "We couldn't decide, so we landed somewhere in the middle," says Lopez's hair guru Lorenzo Martin of his decision to twist the top part of Lopez's hair into a knot while leaving the rest cascading down. Although not entirely novel (Martin had seen the look in fashion editorials months earlier, and Margot Robbie rocked a version at Sundance in



January), the trend took off in a major way thanks to Lopez, 46. Beauty influencers dubbed her look "the hairstyle for summer." Says Martin, who styled it with a gel serum, "It's a nice alternative to a top knot."

13 Emma Stone's Graphic Blue Eyeliner

WHEN The July 9 *Irrational Man* premiere at the Writers Guild Theater in Los Angeles

WHY IT MATTERS With hundreds of red carpets behind her, the 27-year-old remains one of Hollywood's most watched style chameleons and Stone's edgy flick of blue liner proved she can still set trends.

MUST-HAVE PRODUCT Revlon PhotoReady Kajal Matte Eye Pencil in Marine

••• Stone's makeup artist of more than eight years, Chanel's Rachel Goodwin, loves that a beauty moment such as this "resonates with women." The look she's referring to is the bolt of electric blue on the outside corners of Stone's eyes, drawn in a V-shape with Revlon PhotoReady Kajal Matte Eye Pencil in Marine. That, paired with hairstylist Mara Roszak's relaxed updo (a horizontal braid with textured waves) and an embroidered Giambattista Valli dress, created a "young, cool, modern" look, says Goodwin. Between Goodwin, Roszak and red-carpet stylist Petra Flannery (who topped *THR*'s 2015 Power Stylists list), Stone's glam squad has her looking fresh from hair to heel for every red-carpet turn. "We're like a band. We've been traveling the world together for almost a decade," says Goodwin. "Emma's a risk-taker, which is a fun thing to be a part of."

14 Sarah Jessica Parker's Head-Turning Headdress

WHEN The May 4 *Costume Institute Gala* in New York

WHY IT MATTERS Parker wholly embraced the Chinese-inspired theme on fashion's most fabulous red carpet, proving once again she's the maven of the Met Gala.

MUST-HAVE PRODUCT Laura Mercier Luster Eye Colour in Sherazade

••• Every year, Parker, 50, and her

trusted team — makeup artist Leslie Lopez and hairstylist Serge Normant — embrace the Met Gala theme (this year was "China: Through the Looking Glass") with an appropriately over-the-top look. Although the night's co-sponsor, *Vogue*, called it a "thematically tricky year," Parker nailed it with a poppy-embellished gown made of recycled materials that she co-designed with H&M and a dramatic, custom-made Philip Treacy head-dress. Lopez then used emerald-hued Laura Mercier products — Caviar Stick in Jungle and Luster Eye Colour in Sherazade — to "create that jewel tone" on the eye, with the aim of "complementing and not overpowering" the pompom- and tassel-adorned headpiece. Normant had the same goal: "to make the hair go with the headpiece and not take away from it." Although he considered a ponytail or bun, he and Parker felt a "simple, loose wave with movement" worked best. "Sarah Jessica and I always talk and have ideas, but have nothing set ahead of time. ... We prefer to leave a little to last-minute inspiration," Normant tells *THR*. "When she put the headpiece on, it had a personality of its own and needed its own moment."

15 Kirsten Dunst's "It" Haircut

WHEN Her summer cut has been making waves ever since she got it on Aug. 12.

WHY IT MATTERS Last year's pixies and long bobs morphed into wobs (wavy bobs) with Dunst's being the gold standard: natural, sexy, modern.

MUST-HAVE PRODUCT Oribe Curl by Definition Creme

••• After months of contemplating a cut, the *Fargo* actress lopped off 10 inches of long blond hair, resulting in a chin-grazing bob that flaunts her natural wavy texture while showcasing the year's "It" style: "I had bleached my hair the year before, and Cervando was like, 'Let's cut this shit off!'" Dunst tells *THR*. The 33-year-old's longtime hair stylist, Cervando Maldonado, who did the chop, says actresses are craving "a short cut that's still casual, sexy and loose," especially when it comes to wearing elaborate red-carpet gowns. Jennifer Lawrence and Anne Hathaway (both have grown-out pixies) as well as hairstylist Mark Townsend's clients Rachel McAdams, Dakota Johnson and Elizabeth Olsen also are sporting the style. "Kirsten's so beautiful and can wear any style, but I like her with a bob — it suits her face very well," says Maldonado. His key for "defining waves and getting pieciness" is Oribe Curl by Definition Creme: "It's about a bob with Brigitte Bardot texture."

25 Beauty Products Behind the Top Beauty Moments

Must-haves used to create 2015's most memorable film, television and red-carpet looks

1. "This is my must-have product for Cookie," says Taraji P. Henson's makeup artist, Ashunta Sheriff. "It covers without looking cakey." Ashunta Sheriff Perfect Face Blend Foundation Stick in Tan; \$40, ashuntasheriffbeauty.com



2. Makeup artist Nick Barose created Lupita Nyong'o's power pout in Cannes with this fuchsia shade and plum lip liner. Lancome Shine Lover Vibrant Shine Lipstick in Palpitante; \$25, at Sephora



3. Molly R. Stern contoured Golden Globe nominee Reese Witherspoon's cheeks with taupe cream blush, followed by this Laura Mercier Creme Cheek Color in Blaze; \$26, at Nordstrom, The Grove



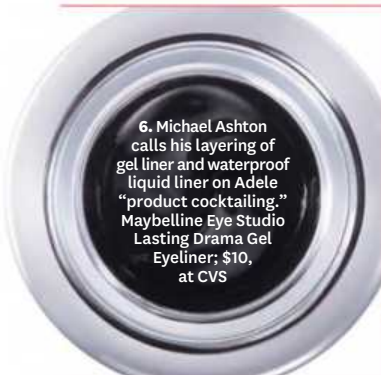
4. Charlotte Tilbury's three-in-one tool comes in three shades named for brow icons Grace Kelly, Brooke Shields and Cara Delevingne. It's not hard to guess which one she uses on client Delevingne. Charlotte Tilbury Brow Lift in Cara D; \$30, at Nordstrom



5. Makeup pro Charlotte Tilbury started with this primer ("the perfect base") for Amal Clooney's Globes glow. Charlotte Tilbury Wonderglow; \$55, at Nordstrom



6. Michael Ashton calls his layering of gel liner and waterproof liquid liner on Adele "product cocktail." Maybelline Eye Studio Lasting Drama Gel Eyeliner; \$10, at CVS



7. Strobing guru Elaine Offers used a concealer brush to apply this L'Oreal Studio Secrets Magic Lumi Highlighter on Blake Lively, then pressed it in with her fingertips; \$13, at Ulta



8. For Cate Blanchett's Carol, makeup artist Morag Ross used Chanel Rouge Allure lipstick in Excentrique (apricot), which she would layer with Coromandel (deep orange-red) to intensify or Enjouee (pinky-coral) to soften. Chanel Rouge Allure Intense Long-Wear Lip Colour in Excentrique; \$36, at Saks Fifth Avenue



9. Hairstylist Jen Atkin spritzed Bumble and Bumble's Surf Spray onto Kendall Jenner's tresses for body and texture; \$27, at Sephora



10. Kate Lee applied this lipstick with a brush, then blotted it, and "neatened up the line using concealer to cut out the lip shape, like a reverse liner" on Keira Knightley. Chanel Rouge Coco Ultra Hydrating Lip Colour in Marie; \$36, at Saks Fifth Avenue



11. "With all these color changes, it's critical to have great products to maintain healthy hair," says Elisabeth Moss' colorist, Caroline Buckler, who recommends Kiehl's Sunflower Color Preserving Deep Recovery Pak; \$25, at Kiehl's



12. For Jennifer Lopez's "hun," hairstylist Lorenzo Martin applied gel serum before making a high, half-up ponytail, wrapping it around itself and securing with bobby pins. Kerastase Resistance Serum Therapiste; \$43, at Brighton Salon, Beverly Hills



13. Makeup artist Rachel Goodwin kept Emma Stone's makeup subdued to play up the daring flick of aqua on the outer corners of her eyes. Revlon PhotoReady Kajal Matte Eye Pencil in Marine; \$9, at local drugstores



14. Sarah Jessica Parker's makeup pro, Leslie Lopez, lined her eyes with Laura Mercier Caviar Stick Eye Colour in Jungle before brushing this Laura Mercier Luster Eye Colour in Sherazade up to the brow bone and also below the eye; \$24, at Neiman Marcus



15. Hair stylist-in-demand Cervando Maldonado brings out the natural wave and texture of Kirsten Dunst's hair with Oribe Curl by Definition Creme; \$49, at Neiman Marcus



16. For Julianne Moore's Rita Hayworth-inspired BAFTA curls, Marcus Francis applied mousse from roots to the ends "to create texture and hold." Try L'Oreal Paris Advanced Hairstyle Boost It Volume Inject Mousse; \$5, at Ulta



17. Makeup artist Sarah Tanno uses this Tom Ford Shade & Illuminate Palette to give Lady Gaga's Countess "that carved yet glowing, ethereal skin" on *American Horror Story: Hotel*; \$80, at Neiman Marcus



18. Mark Townsend used hairspray on a toothbrush to tame flyaways with Elizabeth Olsen's modern French twist. Dove Style + Care Strength and Shine Extra Hold Hairspray; \$4, at Target



19. Makeup artist Pati Dubroff applied Dior's Diorskin Nude Air Tan Healthy Glow Sun Powder (in Amber) on Charlize Theron only to areas where the sun hits the face, "not on the whole thing, which can give it a muddy feeling"; \$54, at Nordstrom



20. Takisha Sturdivant-Drew rubbed Neutrogena Triple Moisture Silk Touch Leave-In Cream onto Kerry Washington's damp hair before styling to "keep it soft and frizz-free with unbelievable shine" for the Emmys; \$7.50, at Rite Aid



21. Orange alert: Pati Dubroff infused Dakota Johnson's *Black Mass* premiere look with a '70s vibe using Chanel's Illusion D'Ombre Long Wear Luminous Eyeshadow in Rouge-Gorge; \$36, chanel.com



22. Sabrina Bedrani chose orangey-red for Felicity Jones because "it was more fun and modern" than a classic red lip. Dior Diorific Lipstick in Dolce Vita; \$36, dior.com



23. For Emily Blunt's edgy pout, makeup artist Jenn Streicher applied this deep wine lipstick with matching lip liner "to perfect the look"; Bobbi Brown Rich Lip Color in Crimson; \$27, at Barneys New York



24. Jillian Dempsey struggled to find an ultra-precise eyeliner, so she started her own beauty line with this one, used for Kristen Stewart's extreme winged look. Jillian Dempsey Khol Eyeliner in Jet Black; \$20, jilliantdempsey.com



25. *The Man From U.N.C.L.E.*'s hair and makeup designer Sarah Monzani used faux lashes for Elizabeth Debicki and Alicia Vikander's '60s mod looks. Ardell Lashes; \$4, at Ulta



Lupita Nyong'o with makeup
artist Nick Barose (left) and
hairstylist Vernon Francois

Photographed by **Blossom Berkofsky** on
Oct. 28 at The Bowery Hotel in New York City

"I've learned tons of beauty tricks! For one,
Nick taught me how to put on lipstick
right — from the center out. Vernon taught
me how to comb my hair, which is a very
basic thing, but the trick of wetting
my hair before combing has saved me
from a lot of breakage," says Nyong'o.

Styling by Micaela Erlanger
On Nyong'o: Balenciaga dress,
Dana Rebecca jewelry.





16 **Julianne Moore's 1940s-Inspired Bombshell**

WHEN *The Feb. 8 BAFTA Awards*

WHY IT MATTERS *The Still Alice star had a jam-packed awards season and a myriad of looks, but one moment across the pond really stood out.*

MUST-HAVE PRODUCT *L'Oreal Paris Advanced Hairstyle Boost It Volume Inject Mousse*

• • • Jetting from a Los Angeles photo shoot — where the hair reference for Moore, 54, was Rita Hayworth — to London, the Oscar winner and her longtime hair pro Marcus Francis knew they wanted to re-create those iconic brushed-out curls for the red carpet. When Moore's *A Single Man* director Tom Ford, who designed her BAFTA gown, suggested a Hayworth hairstyle to complement the plunging red velvet-and-crepe dress, "we knew it was the perfect time to do it," says Francis, who applied mousse from roots to ends to create texture and hold. Emma Lovell, Moore's go-to makeup artist in Europe, kept the look simple with lilac eye shadow and berry lips.

17 **Lady Gaga's Gothic Glam**

WHEN *On FX's American Horror Story: Hotel, which premiered Oct. 7*

WHY IT MATTERS *She still dominates music (Billboard is honoring her as 2015 Woman of the Year). Now she's bringing new fans to season five of Ryan Murphy's series: The premiere attracted 9.1 million viewers, making it the second-most-watched FX show ever.*

MUST-HAVE PRODUCT *Tom Ford Shade & Illuminate Palette*

• • • The big magnet for *Hotel's* fifth-season opener was vampire-socialite Countess Elizabeth, played by Gaga, 29, who teased the episode beforehand to her 52.3 million Twitter followers. Gaga's character — with immaculately styled blond hair, red lips and dramatic eye makeup (crystals, glitter, faux lashes) — seems to have followed the singer offscreen, as she trades in her signature outrageous outfits for old Hollywood glamour, including elegant turns in Brandon Maxwell at the Emmys and Valentino at the amfAR Inspirations Gala. Though the countess maintains her beauty by imbibing human blood, in reality, makeup artist Sarah Tanno relies on Tom Ford Shade & Illuminate Palette for Gaga's complexion and Besame Vintage Reds Pro Palette for lips, while hairstylist Frederic Aspiras counts GHD curling irons and tongs as hair must-haves "to get the waves, curls and shapes." *AHS* creator Murphy couldn't be more pleased with his new leading lady. He tweeted: "Lady Gaga is everything I dreamed of and more."

18 **Elizabeth Olsen's French Twist**

WHEN *The Tokyo premiere of Avengers: Age of Ultron on June 23*

WHY IT MATTERS *Olsen's "French twist with a twist" solidified Mark Townsend's rep as the updo master.*

MUST-HAVE PRODUCT *Dove Extra Hold Hairspray*

• • • Townsend first tamed Olsen's tresses for a high school dance: "It was my freshman year winter formal, and Mark had just done my sisters' [Mary-Kate and Ashley] hair; we were all going to the same dance," the 26-year-old tells *THR*. "He gave me an updo, and I had the best hair in my class." Fast-forward 12 years to the two-some traveling to Tokyo for the star's *Avengers* press tour. "We were inspired by a woman at dinner the night before the premiere," recalls Olsen. The result? An unconventional French twist with fanned-out hair at the ends. The look ("one of the all-time favorite hairstyles I've ever done," says Townsend) worked with the actress' black silk faille dress and white gold and diamond jewelry, both Dior. "The dress was a new take on a very classic silhouette, so I wanted the hair to feel the same way," says Townsend. The Instagram devotee posts his #MarksEyeView pics for 32,900 fans. "I take pride in the updos I create for red-carpet events, and through Instagram I can show my followers close-ups of the hairstyle from different angles."

19 **Charlize Theron's Bronzed Skin**

WHEN *The May 7 Mad Max: Fury Road premiere in Los Angeles*

WHY IT MATTERS *Much like she did when promoting Monster more than a decade ago, Theron offset her onscreen badass persona with a red-carpet 180. This time, the 40-year-old's glam antidote included bronzed skin, plenty of lashes and voluminous hair.*

MUST-HAVE PRODUCT *Diorskin Nude Air Tan Healthy Glow Sun Powder*

• • • For Theron's L.A. premiere, hairstylist Enzo Angileri wanted a "blond Ava Gardner" moment that would contrast with her *Mad Max* character, Imperator Furiosa. "She plays someone with no hair and a masculine energy, so we wanted her to look as feminine and glamorous as possible." Likewise, makeup pro Pati Dubroff didn't want any hard lines on the eyes or mouth, "just this gorgeous glow." To "amp up the warm skin tone," she mixed a drop of Dior Bronze Self-Tanner Natural Glow Face into the foundation and followed with Diorskin Sun Powder bronzer across the top of the brow, tops of cheeks and bridge of the nose. For eyes, Dubroff defined the brows and coated lashes with Diorshow Mascara and a few

Mad Masks: A-Listers' Aid

The category overtakes moisturizers in popularity and promises instant results for screen time and the red carpet **By Merle Ginsberg**

HALLOWEEN IS OVER, BUT MASKS (OF the prestige skin-care variety) still are scaring up big sales — up 60 percent in the U.S. since 2013 — knocking moisturizers out of the top slot. “Facial masks have been the driving force behind skin-care growth for the past year and remain strong for the coming season,” says Kelly St. John, vp divisional merchandise manager at Neiman Marcus. Global market research firm NPD Group reports masks made \$65.5 million in 12 months in the U.S., and sales jumped 127 percent in one year for Amorepacific Corp., the largest cosmetic company in South Korea, whose market has been driving global skin-care trends for the past five years. U.S. and European brands have swiftly masked up: Dermatologist David Colbert just launched Illumino Anti-Aging Brightening mask, Epicuren sells masks that include probiotics and silver ions, and masks made of everything from black tea and ginseng to

rice and even broccoli are proliferating. Also popular: rubber masks (which started as a spa treatment and now are becoming an at-home option); splash masks (which are applied post-shower, then patted into skin); and sheet masks (paper, fabric or gel masks infused with anti-aging ingredients). This mask mass movement is why Estee Lauder bought four-year-old Hollywood-based mud mask company GlamGlow for reportedly upward of \$90 million. Neiman Marcus “placed us right next to Dior, Chanel and La Mer” in 41 of its stores, says Glenn Dellimore, who with wife Shannon created the formula in 2010 for actor friends craving a quick glow for onscreen and red carpets; now Jennifer Aniston and Jay Z use it. Explains Estee Lauder group president John Demsey about its purchase, “The mask market grows 5 percent per year, and it’s now a \$1.4 billion business globally.”

Colbert MD Illumino Anti-Aging Brightening Mask; \$110, colbertmd.com



faux lashes for the resulting “fluttery lash and sun-kissed skin” that had a “sweet, cool surfer-girl vibe.”

20 Kerry Washington at the Emmys

WHEN Sept. 20

WHY IT MATTERS Soft, subtle hair and makeup allowed the *Scandal* star’s Marc Jacobs dress to shine, creating the strongest look at the 2015 awards show.

MUST-HAVE PRODUCT Neutrogena Triple Moisture Silk Touch Leave-In Cream

••• Makeup artist Carola Gonzalez explains that Washington’s dress “called for simplicity” because of its intricate detailing. “So I kept the makeup to a bare minimum, especially on the eyes,” save for multiple coats of Neutrogena Healthy Volume Mascara on top and bottom lashes. Hairstylist Takisha Sturdivant-Drew took the same approach, opting for a faux bob that would show off the bold shoulders of the chainmail-inspired frock: “It was a modern twist on the Roaring ’20s,” she says. To avoid a “forced” look, she left strands loose and kept the style frizz-free with Neutrogena Triple Moisture Silk Touch Leave-In Cream. She also gave Washington golden brown highlights to “be a great balance to the dress.” Says Washington of her team, “What’s fun about a red-carpet moment is that we really work together to make sure that it works from head to toe.” Though the media buzzed, nothing topped the praise Sturdivant-Drew



21 Dakota Johnson’s Eye-Popping Orange Shadow

WHEN The Sept. 14 Black Mass

WHY IT MATTERS Johnson’s makeup artist, Pati Dubroff, drew inspiration from iconic ’70s brunettes, using a bold peachy-orange shadow that wowed.

MUST-HAVE PRODUCT Chanel Illusion D’Ombre Eyeshadow in Rouge-Gorge

••• “I was looking at photos of brunettes from the ’70s, specifically Jaclyn Smith and Anjelica Huston, and I kept seeing orange makeup,” recalls Dubroff about what prompted her to reach for a vivid peach eye shadow in her kit. She brushed Chanel Illusion D’Ombre Eyeshadow in Rouge-Gorge from eyelid to brow on the 26-year-old, who was wearing a floral Alexander McQueen gown. The pop of orange against Johnson’s flawless complexion with a soft lip was an acclaimed “peaches and cream” moment. Says Johnson: “That was something new for me. Pati made me feel fresh and like I really belonged in that dress.” Dubroff, who usually accentuates the actress’ mouth (“She likes her natural lip bumped up a few shades, so I had to convince her to go softer on the lip”), veered from what worked so well earlier this year while promoting *Fifty Shades*



of *Grey*. Was it worth it? Says Dubroff, “Dakota loved it, and social media went crazy over it!”

22 Felicity Jones’ Persimmon Pout

WHEN Palm Springs

WHY IT MATTERS An orange lip helped Jones transform from ingenue to edgy young player.

MUST-HAVE PRODUCT Dior Diorific Lipstick in Dolce Vita

••• Dior celebrity makeup artist Sabrina Bedrani knew as soon as she saw *The Theory of Everything* actress’ navy-and-black Monique Lhuillier gown that a bold lip was needed. She went right for Dior’s Diorific Lipstick in Dolce Vita, which coupled with a textured French twist (courtesy of Alex Polillo) became a standout look. “The pop of orange-red was more fun and modern than classic red,” says Bedrani. She complemented the striking lip with shimmering pink shadow and fully lined eyes to make them stand out “without being heavy.” The look — a departure from the 32-year-old’s pale pink lip and subtle smoky eye during awards season — was one of Jones’ personal bests, according to beauty bloggers who compared Jones to Lupita Nyong’o for impeccable red-carpet style.

23 Emily Blunt’s Edge

WHEN Sicario’s Sept. 14 New York City premiere

WHY IT MATTERS Blunt, whose *Sicario* role is garnering awards buzz, consistently delivers unexpected red-carpet style choices, making her one to watch, both onscreen and off.

MUST-HAVE PRODUCT Bobbi Brown Rich Lip Color in Crimson

••• To get a beauty look worthy of her avant-garde Ulyana Sergeenko quilted blue dress at the New York *Sicario* premiere, Blunt, 32, called upon L.A.’s three Streicher sisters, who own Striike salon in Beverly Hills. The goal for makeup artist Jenn and hairstylist Ashley was a “sleek and modern” look with “minimal hair and makeup to keep it fashion-forward,” says Jenn, who used a deep berry Bobbi Brown lipstick on her longtime client (they shared a cover of last year’s *THR* Beauty issue). Says Blunt, “We always come up with something fresh and edgy.” Ashley pulled the star’s hair into a knot at the nape, “but not a bun,” she says. “That would be too precious.” Brow guru Kristie perfected the actress’ “strong, naturally beautiful” brows. The beauty of working with these three pros (Kiernan Shipka and Lily James are both clients), says Jenn, is that they offer a “similar aesthetic, and we can communicate very honestly about a look.”



Dakota Johnson (left) with
makeup artist Pati Dubroff

Photographed by **Mike Rosenthal**
on Oct. 22 at Chateau Marmont in
Los Angeles

"I am against over-exaggeration
for the sake of the camera and
for the sake of the audience and
followers. My approach to beauty
is health and vitality, so skin
looks glowing, but no detectable
trace of foundation," says Dubroff.

Styling by Carol McColgin
On Johnson: The Row dress.
On Dubroff: Calvin Klein suit.



24 Kristen Stewart's Extreme Winged Eye

WHEN *The Aug. 18 American Ultra premiere in L.A.*

WHY IT MATTERS *Stewart demonstrated how to wear this year's graphic eyeliner trend like a pro.*

MUST-HAVE PRODUCT *Jillian Dempsey Khol Eyeliner*

••• “What started out as a basic concept” — an Edie Sedgwick eye, says makeup artist Jillian Dempsey — “gravitated into a much stronger eye than planned.” Just as well, as Stewart’s cat eye became a definitive example of one of the year’s biggest trends. Dempsey applied jet black khol eyeliner from her own eponymous brand, and the fierce eye combined with the plunging, sequined Zuhair Murad playsuit and a textured, slightly disheveled updo created a rock ‘n’ roll vibe that was signature Stewart.

25 The Women From The Man From U.N.C.L.E.

WHEN *The TV series’ big-screen reboot hit theaters Aug. 14.*

WHY IT MATTERS *While the late summer tentpole earned only \$100.5 million worldwide, its glam ’60s looks lined up with major beauty trends for 2015.*

MUST-HAVE PRODUCT *Ardell Lashes*

••• In Guy Ritchie’s campy spy thriller, based on the mid-1960s TV series, Henry Cavill and Armie Hammer play a CIA agent and KGB operative, respectively, trying to protect Alicia Vikander’s Gaby from Elizabeth Debicki’s Victoria. To differentiate between heroine and vixen, the film’s hair and makeup designer, U.K.-based Sarah Monzani, gave Vikander “a 1960s version of no-makeup makeup” — clean complexion, hint of blush, doe-eye lashes on the upper lashline. Debicki stood apart with heavy liner, pop-of-pink lips and nails, and thick upper and lower lashes. Monzani used her time living in the era as inspiration and says part of these looks’ appeal now is that it’s “possible to re-create them and still look good.”



THE REAL Housewives of Dubai

On the road with Hollywood colorist Tracey Cunningham and hairstylist Jen Atkin in the Middle East, where a four-day stint can net six figures and every woman wants to look like their clients, from Lily Aldridge to Khloe Kardashian

By Erin Weinger

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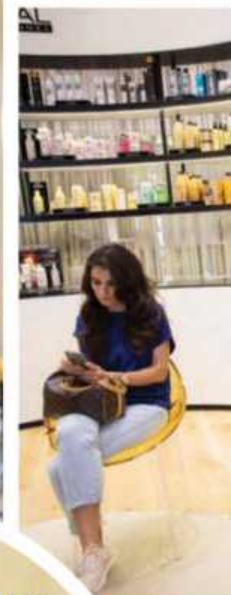
ITH ITS BLOND WOOD floors, Lucite chairs and Beyonce soundtrack, Belle Femme Hair & Nail Lounge could be mistaken for a salon in Beverly Hills, but instead sits in Dubai’s downtown Business Bay, across from the 2.4 million-square-foot Mall of the Emirates and in view of Burj Khalifa, Earth’s tallest skyscraper at 2,717 feet. On a humid fall day, Hollywood colorist Tracey Cunningham — who tints the tresses of Emma Stone and Lily Aldridge — is in the midst of a four-day residency at the salon, where she — with hairstylist Jen Atkin (who works with Jessica Alba and the Kardashian clan) — will color more than 20 heads a day, some traveling from Egypt, Kuwait and Saudi Arabia for their magic touch.

It’s a trend that finds Hollywood’s elite beauty pros — from brow queen Anastasia Soare to Jose Eber (not to mention cosmetic surgeons Raj Kanodia and Jason Diamond) — putting their red-carpet prowess to use on female investment bankers, entrepreneurs and local royalty — and

walking away with a six-figure payout for a few days’ work. “I don’t understand it, but I’m flattered by it,” says Atkin. “The demand is real,” with a schedule that books a solid three months in advance and a waiting list 50 clients deep.

Dubai is a fascinating mix of wealth — it contributes to UAE’s standing as the seventh richest nation — and relatively liberal Islamism, especially when compared to neighboring Saudi Arabia. In Dubai, women technically can be arrested for publicly hugging a man who is not their husband, but floor-length abayas are optional and they can drive — as is clear from clients pulling into the Belle Femme parking area in Range Rovers, Lexus SUVs and Mercedes sedans.

The practice of importing Hollywood beauty talent to the desert began in 2010 when JetSet, another luxury Dubai salon, brought Sally Hershberger and her then-star colorist, Negin Zand (who has worked with clients including Jennifer Aniston and Cate Blanchett), out for a weekend. Shortly after, Belle Femme owner Bodour Al Hilali noticed how clients constantly cited Hollywood stars as their hair inspiration, so she invited New York colorist Marie Robinson (who works on Naomi Watts) to work out of her shop.





1 Cunningham (left) and Atkin chat with a client.
2 Belle Femme Hair & Nail Lounge on Jumeirah Road in Dubai displays a hair-inspiration board with images of Lily Aldridge, Khloe Kardashian, Emma Stone and Dakota Johnson.
3 The salon is ladies only. When colorist George Papanikolas is in town, he works in a different Belle Femme location and only on clients comfortable with removing their hijab head coverings in front of a man.
4 A view of Dubai's downtown district. The salon sits one floor above a concrete parking structure on a construction site that currently features glimmering reflecting pools and a slew of anonymous offices.

But the grueling pace isn't for everyone (Hershberger stopped going when "some queen or princess wanted to see me 'right now.' I'm not used to being bossed around like that," she says), and a game of beauty musical chairs ensued. Robinson, whose stateside schedule no longer allowed for the 12-hour flight, subbed in Cunningham after introducing her to Al Hilali, who also began calling upon colorist George Papanikolas, Mila Kunis' mane man. These days, Atkin, Cunningham and their L.A.-based staffs

visit Belle Femme four times a year for four days (a cut with Atkin begins at \$450, while color with Cunningham tops out at \$1,000).

During Cunningham's and Atkin's latest visit, patrons donning hijab head coverings and custom floor-length abayas that allowed their Hermes and Prada lizard-skin flat sandals to peek through filed into Belle Femme with photos of Aldridge and Khloe Kardashian in tow. (Men who deliver kale salads from the cafe next door must wait until someone from the women's-only salon comes outside to retrieve the order.)

"When I walked in, I looked like a cave woman. I haven't gotten my hair colored in months," says Mouza Alghafli, a 27-year-old political researcher who drove 90 minutes from Abu Dhabi with her sister, cousin and four friends, who each made appointments, too. She initially discovered Atkin through Khloe Kardashian's Instagram account. "In July, I found out they were coming and booked immediately."

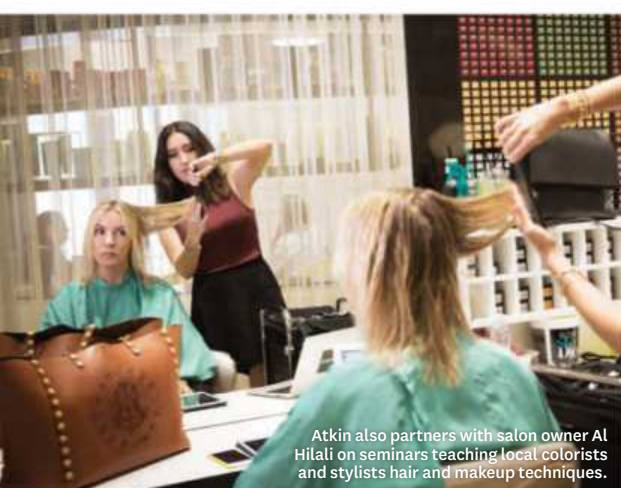
Alghafli, who wore a black chiffon abaya with Topshop jeans, a Zara T-shirt, Louboutin flats and a current-season maroon Celine bag, asked for "Lily Aldridge ombre," which Cunningham says is the most requested celebrity look in Dubai. Azza El-Farouki, a 34-year-old Palestinian-Egyptian Georgetown graduate who worked

on her startup as Cunningham painted her hair, says: "It's been J.Lo every time, but this time it's Jessica Alba." El-Farouki chooses not to wear an abaya unless she's visiting family in Saudi Arabia or picking up her three kids from school in Pilates spandex or something "a bit revealing." But, she's quick to point out, "My hair is shown at all times." Handa, a 23-year-old who works at an investment firm in Abu Dhabi and declined to give her last name, will cover her head even after Cunningham adds an ashen hue. "In my case, I don't show my body or my hair," she says. "But maintaining our hair — even our body hair — it's a bitch."

Repeat client Lamees Hamden, a doctor and luxury organic skincare entrepreneur who splits her time between homes in Dubai and Bel Air, says Hollywood's current influx of diverse stars has offered Arab women relatable beauty icons. "Julianne Moore is beautiful, but no one here says, 'I want to do my hair and makeup like her,'" says Hamden, whose Shiffa line is carried at Sephora in the Middle East and has appeared on Kim Kardashian's Instagram. "Jessica Alba, Salma Hayek, Shakira, yes." Adds Cunningham while pointing to an Emirati client busy texting on her iPhone, "Her sister wants Dakota Johnson. People are very realistic; no one's asking for platinum hair."

In addition to her work at Belle Femme, Atkin also has partnered with Al Hilali on seminars that bring Kardashian-favored artists (face-contouring master Mario Dedivanovic included) in front of an audience of fellow pros and fans who pay up to \$1,000-plus to learn tricks of the trade. "[Local artists] want to learn so they can make their clients happy," says Al Hilali. In May, Khloe Kardashian joined Atkin at her sold-out seminar. "Four-hundred people came," says Al Hilali. "The most expensive tickets got you in the front row on sofas, an amazing goody bag and a meet-and-greet with the artists and Khloe."

Soare (who shapes the brows of Madonna and Penelope Cruz) opened a branch of her studio in downtown Dubai in early 2014. In October, Eber, the longtime Beverly Hills-based beauty behemoth who served as Elizabeth Taylor's hairstylist, licensed his name to Emirati businesswomen Reem Abou Samra and Lubana Sakkal for a namesake salon — his first outside the United States — in the Emirates Hills section of town. "Dubai is the ultimate in what you want and desire," he says about being approached to open the opulent, Fendi-furnished space. Later this winter, Hershberger also will return to the city (and Abu Dhabi) after a nearly five-year hiatus to launch her 24K line of hair products. She says the experience will be different than her first time around, with fewer clients: "The situation I'm going into now is very sophisticated. I'm really looking forward." Atkin also has plans for expanding her Gulf-region business. "I have a bunch of girlfriends — Jennifer Yepez in New York, who does Bella and Gigi Hadid, and Kylee Heath, who does Sofia Vergara — I'm talking to those girls and a couple of brands to create something in Bahrain and Qatar. There's so much here; I think there's enough to go around." **TIR**



Atkin also partners with salon owner Al Hilali on seminars teaching local colorists and stylists hair and makeup techniques.

"It's unfair, and I hope that he never becomes a person who's too guarded to really talk about how he feels," says Sher (far right) of her outspoken collaborator Tarantino.

From left: Golin, Kinberg, Cooper, Cube, Vachon and Sher were photographed Oct. 25 at Mack Sennett Studios in Los Angeles.



'NOTHING'S TOUGHER THAN M



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DID LEONARDO DICAPRIO'S *THE Revenant* really cost \$200 million? "Oh no, that's ridiculous," says Steve Golin at *THR*'s annual gathering of six top producers with Oscar-contending films. But Golin admitted that Alejandro G. Inarritu's snowy Western did end up going well over its budget and was the "most difficult production" of his long career, which also includes this year's Boston church abuse drama *Spotlight*. Golin, 60, shared war stories with fellow producers Ice Cube (N.W.A biopic *Straight Outta Compton*), 46; director-producer Scott Cooper (*Black Mass*), 45; writer-producer Simon Kinberg (*The Martian*), 42; Quentin Tarantino's longtime producer Stacey Sher (*The Hateful Eight*), 52; and indie veteran Christine Vachon (*Carol*), 53, in a lively discussion Oct. 25 at Mack Sennett Studios in L.A.

Many of you have done this for a long time. What advice would you give to your younger selves?

SHER Not [to] be so timid. I know that doesn't really seem to resonate with my personality. (*Laughs.*) But one of the things — particularly being a woman — you tend to defer a lot. And to deflect, like, "Don't worry about me. I'm just over here working. Doing my job." I worried too much about how you're perceived as being a good girl or a good worker. A lot of the

MAKING A MOVIE'

Hits (*Compton*), prerelease flaps (Tarantino's comments) and firings (*Star Wars*' director) — six elite producers reveal the backstories that could give anyone high blood pressure: 'Make movies you love because it is miserable'

**By Stephen Galloway and Matthew Belloni
Photographed by Ramona Rosales**

women in Hollywood at that time practiced what Gloria Steinem would have called the “Queen bee syndrome”; there were only a limited number of people at the table, and they weren’t really helpful. It’s really changed. It’s not as scary.

VACHON Most women of our generation probably experienced a lot of, “I don’t want to be the bitch.” After a while, you learn it’s not a popularity contest. Don’t get me wrong: I think men learn that, too. But it’s a little different for women because it’s more stigmatized.

SHER If you’re a strong woman, you’re a bitch.

CUBE My advice would be to not take the process so personal. Being a black filmmaker, you think, “Oh man, why is this not getting made? And why is this piece of shit getting made and not this movie that I think is great?” Then you realize every movie is hard to get made. Steven Spielberg is probably saying, “Damn! Is it because I’m Steven Spielberg they don’t want to make this movie?”

Was *Straight Outta Compton* harder or easier than most pictures?

CUBE It was the hardest movie. And I’ve been producing movies since 1995 [*Friday*]. Not just because of so many dynamic personalities — so many different stories, so many different legal problems. Outside threats. Seeing it about to fall apart at many different times. That was our biggest thing, using all of our powers to keep it together because it just wanted to unravel in so many different areas.

You had problems with Suge Knight making threats against you, and then he ran over and killed a man near the set. How did that affect you in the filming?

CUBE Not at all. We didn’t make the records — when it comes to N.W.A and producing those records — without controversy, without danger; so this movie’s not going to be made without controversy and danger. We knew that a lot of people didn’t want the movie to be made.

GOLIN What Cube said is really right: It’s so difficult to get these movies made. The “younger self” question is just: Develop a thick skin early because it’s going to be a rough ride all the way along. And then you’re still Willy Loman trying to sell your wares to everybody out there. *The Revenant* was the most difficult production, in terms of logistics. [Director Alejandro G. Inarritu is] extremely demanding, completely unrelenting. Leo [DiCaprio] was really great. He didn’t actually sleep in any animal carcasses [as DiCaprio said in an interview]. There’s a scene where he sleeps in an animal carcass, but it wasn’t a real animal carcass, and he didn’t sleep in it. He was in it for about two hours. But we were shooting in Calgary. The conditions were freezing.

THE CONTENDERS



Scott Cooper *Black Mass*



Ice Cube *Straight Outta Compton*



Steve Golin *The Revenant, Spotlight*



Simon Kinberg *The Martian*



Stacey Sher *The Hateful Eight*



Christine Vachon *Carol*

***The Revenant* began with a \$60 million budget, and rumors are that it reached nearly \$200 million.**

GOLIN Oh no, that’s ridiculous. But it did escalate. It wasn’t like it got greenlit at \$60 million. There was talk early on of doing it at that price, but that was a joke, and the movie was greenlit at substantially more than that and then expanded beyond that. It was a series of decisions made to enhance the movie. And Arnon [Milchan, financier and producer,] is kind of an old-school patron of the arts, in that way most corporations aren’t. But it wasn’t like there weren’t heated conversations. This was the biggest picture that I’ve been involved in and certainly the most logistically complicated. Frankly, I don’t want to do it again. I’m not interested in making pictures of this scope.

Simon, you started as a writer. What advice would you give your younger self?

KINBERG Make movies you love because it’s miserable. Every movie I’ve worked on at one point or another is exhausting, and you feel like you’re making a bad movie. I came out of film school and went after movies that I thought audiences wanted to see or that the studios wanted, as opposed to the movies that I wanted. Over the last 10 years, I’ve gravitated more and more toward the films that I grew up loving — classic Spielberg, Lucas, James Cameron and Ridley Scott movies. *Star Wars* was a big, seminal movie in my life. To come full circle and work with Ridley Scott on a science fiction movie was this incredible dream come true.

And now you’re working on the *Star Wars* spinoff film. Do you feel extra pressure?

KINBERG I feel pressure as a fan. I don’t really feel pressure from the fans, if that makes sense. I worked on other movies, like the *X-Men* movies, that have big fan followings. And if you start to get lost in those voices, you will be completely lost. I feel the pressure of the 6-year-old me.

But you don’t want to be the guy that creates the new Jar Jar Binks.

KINBERG No, but you’ve got to trust [that] your own compass will lead you away from whatever mistakes were made.

Scott, did you as a producer ever want to fire you as a director?

COOPER Probably every day. But you’re so entrenched in the process, and all of these things are fraught with peril. I don’t think I had much time to consider firing myself.

Simon, didn’t you fire the director of *Fantastic Four*? Tell us what happened.

KINBERG We didn’t fire the director [Josh Trank]. It was the same director from

a place called home

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The **Hollywood**
REPORTER



AS AN ENTERTAINER MYSELF, I KNOW IT'S BETTER TO LEAVE 'EM WANTING MORE THAN TO STICK AROUND TOO LONG."

Cube

start to finish. It was a really hard movie to make, and for whatever reason — and [to Golin] you're experiencing it on *Revenant* — there are certain movies that the press decides to focus on.

But you were on the *Star Wars* team when they decided not to proceed with Trank on a *Star Wars* spinoff. Is it right to assume you had a role in that decision?

KINBERG No. I was the person that brought that director into the *Star Wars* process and had a good experience. The parting of the ways between Josh and *Star Wars* was a genuinely mutual parting of the ways. He had felt the pressure of making this big movie with this kind of attention and didn't love doing it and didn't want go straight from that into an even bigger version of it. But every movie has its complexities and its challenges.

Stacey, how do you work with a superstar director like Quentin Tarantino?

SHER It was a different kind of movie. The script was leaked, [which led to] a public reading of the script. The film we've shot is substantially rewritten. The reason he was so upset about people leaking his script was because it was truly a work in progress, and he had only given it to a very small number of us. Also, snow is hard. Snow in the mountains.

GOLIN Yeah.

SHER Snow at altitudes. We had three call sheets prepared every single day. If it was

sunny, we shot inside the haberdashery. If it was cloudy and overcast, we went into the stagecoach. And if it was snowing, we were out wherever we had to be to get our exterior snow shots.

Scott, what was your pitch to Johnny Depp to star in *Black Mass*?

COOPER I got a phone call after [my movie] *Crazy Heart* that Johnny appreciated the film. His agent said, "Johnny doesn't see many movies, and he happened to catch that one." So I met with Johnny. I showed up around noon, and I left at 8 p.m. And we just talked about sharing a sensibility in literature and in music and in film. And I said, "[This is a film] that is not going to reach the audience that most of your films reach."

Was the studio aware that you were telling him that?

COOPER Well, no, you don't have those discussions with a studio executive. But I will say that it was by far the best experience of having a studio [Warner Bros.] support you in every aspect, all the way through production and through the testing process, which is my least favorite experience.

CUBE I love testing a film.

GOLIN To put it in front of an audience and see what the reaction is, I think, is so important. Some of the research you can throw out the window. But you've got a real sense of it when you screen the movie.

Cube, what did you change about *Compton* following the testing? There was a three-hour-and-30-minute version.

CUBE It was too long at 3:30. Things needed to be tightened up, and last thing you want to do with a good movie is hold the audience hostage. As an entertainer myself, I just know it's better when you leave 'em wanting more than to stick around too long.

What's been the toughest moment of your career?

CUBE To get different studios to promote and push the movie. Market the movie as wide as they can go, especially overseas.

VACHON It's very tough right now. There's extreme downward pressure on our budgets. We joke that now we're making the movies we used to make for \$15 million for \$5 million. Five's the new 10. And it's starting to have an effect on the kind of stories we can tell. We make a lot of female-driven films, [and that means] convincing financiers, studios, etc., that there's an audience for those movies. As we said, it's called *Still Alice*. Not *Still Alice and John*. (Laughs.)

COOPER Are financiers asking you to cast people that you wouldn't ordinarily consider?

VACHON All the time. There's a tremendous amount of pressure to cast someone of equal financial stature with your female star.

"He takes the bullets and goes out on the frontline on the things that he cares about," says Sher (above, center) of longtime partner Tarantino. From left: Cooper, Cube, Sher, Golin, Kinberg and Vachon.



Cube, is the music business tougher or easier than Hollywood?

CUBE Crazier. Not tougher. Nothing's tougher than making a movie. Making a record, you can kind of come and go as you please. Making a movie, you're there, and you better be.

Stacey, as someone who has worked with Tarantino for a long time, how do you respond when he gets criticized for his comments, especially on race? [The day before this roundtable, Tarantino had called police "murderers" at a rally.]

SHER I think it's incredibly unfair. Quentin is a filmmaker who really dives into things very seriously and deeply. And when he does interviews, he really wears his heart on his sleeve and he doesn't hold anything back. He doesn't think about how things are going to be packaged into sound bites of this kind of click-bait world that we live in. He's interested in exploring where we're at, and he doesn't hold back. He's prepared to talk about it, and he's prepared to not censor himself. On *Django Unchained*, I don't think any of us were prepared for what we went through, because nobody really wanted to look at slavery in that big way before. He takes the bullets and goes out on the frontline on the things that he cares about, and he's not worried about doing it. It's why I really admire and respect him.



NOW WE'RE MAKING THE MOVIES WE USED TO MAKE FOR \$15 MILLION FOR \$5 MILLION. FIVE'S THE NEW 10."

Vachon

Django had more than 100 references to the N-word. Cube, what did you think of that?

SHER They seated us next to each other. They're hoping I'll start talking about women in *Straight Outta Compton*, too.
CUBE That's fine. [The N-word] to me doesn't make the movie much more inflammatory than the next. It was a great Western. I usually don't mind movies that people think go overboard because that's what art is all about. Art is about pushing us and making us examine ourselves.

Is this a great era for producers?

GOLIN No. It's the toughest job there is. And I think that we're diminished, frankly.
COOPER How so?

GOLIN Just in terms of the process. We're looked at sometimes as not necessarily added [value]. You have a very tough job. You're there to solve problems.

VACHON There are financiers who would just as soon get rid of us, you know?

SHER (Laughs.) Agreed.

VACHON [They] see us as baggage and in the way. It's humiliating to have to explain your value.

GOLIN That's right.

Is there a single film that you saw as a child that put you on this path?

COOPER Now that I have two young girls, I have what we call "inappropriate movie night," when my daughters can see movies that perhaps they shouldn't. But for

me, it was Francis Coppola's *Godfather*, *Godfather: Part II* and *The Conversation*.

CUBE It's two blaxploitation movies that I saw when I was too young. My brother and my two sisters took me to the Century Drive-In theater, and we saw *The Mack*. And then we saw *Coffy*. Blew my mind.

SHER *A Clockwork Orange* and *Raging Bull*. And I saw *Clockwork Orange* probably 20 times at an inappropriate age — I was like 13 or 14. I guess that doesn't make what I ended up doing surprising.

KINBERG The first for me was *Empire Strikes Back*, which I saw with my dad, and said, "I want to do that" — having no idea what "that" was. When I saw *2001: A Space Odyssey*, that was the first time I felt film is art and there are people that constructed that art — and that made me want to be a filmmaker.

GOLIN I grew up before there was any kind of cable TV. So I hadn't seen a lot of important movies. Then, when I went to NYU in the early '70s, I saw Fellini, Antonioni. They had a huge influence on me. *Red Desert* blew me away, and *Pickpocket*.

VACHON I grew up in New York City, and I could walk to a movie theater. *The Poseidon Adventure*, I just kept going back and watching it, week after week. And then my best friend and I were trying to find a horror film, and we passed a theater that was showing *Cries and Whispers* by Bergman. And we thought, "Oh, that's a horror film!" And it was. **TJR**



MAKING OF

Room

Seven-year-old actor Jacob Tremblay experiences a very different sort of boyhood in this claustrophobic drama, a kidnapping story with a very different sort of leading man BY REBECCA FORD

HOW TO MAKE A 7-YEAR-OLD scream. That was the dilemma Irish director Lenny Abrahamson was facing only three days into shooting *Room*, his adaptation of Emma Donoghue's best-selling 2010 novel about a woman kept in captivity for nearly a decade who ends up pregnant with her kidnapper's child. The young actor Abrahamson cast at the center of his film, then-7-year-old Jacob Tremblay, was supposed to be doing a scene in which he yells at his mother — Ma, played by Brie Larson — after she disappoints him with a lumpy, half-baked birthday cake. But Tremblay wasn't feeling it.

"He knows about acting," says Abrahamson, 48, "but he's still 7 years old. For a 7-year-old, shouting can be embarrassing."

There are many well-known actors in

1 Larson and Tremblay, in a scene after Ma and Jack's escape. After premiering at Telluride, *Room* won the top prize at the Toronto International Film Festival in September.

2 Tremblay, peering out of *Room*'s only window, wore a \$10,000 wig to play Jack (Old Nick doesn't allow scissors). **3** Donoghue on the set in Toronto. The author and Abrahamson would sit around her kitchen table at home in Canada and hash out the script together.

4 "Lenny didn't talk down to him," says Joan Allen of Abrahamson's work with his 7-year-old star. "He found a language that was really mature to speak with this little boy."

Room — Joan Allen plays the kidnapped woman's mother, and William H. Macy is her dad, while Canadian actor Sean Bridgers is the mysterious perpetrator ("Old Nick," the boy calls him), who only occasionally strays into camera range — but it's Tremblay's performance as a boy who spends the first five years of his life locked with his mother inside an 11-by-15-foot shed that does the heaviest lifting in the film. The kid is in nearly every scene, and everything on the screen is filtered through his eyes. So, when Tremblay doesn't feel like shouting, it's a big deal on the set.

Of course, it's always risky putting the fate of a movie in a child's hands — *The Sixth Sense* wouldn't have been half as scary (or half as big a hit) if then-11-year-old Haley Joel Osment hadn't delivered a performance worthy of an Oscar nomination (he lost to Michael Caine). But it's an especially big gamble for A24's *Room*,

which strives to turn the darkest of premises into an uplifting, feel-good movie about the protective powers of a parent's love and the resilience of innocence in the face of real-life monsters.

"If his performance didn't work," says producer David Gross, explaining just how much was resting on Tremblay's tiny shoulders, "we were a Lifetime movie."

EVEN BEFORE DONOGHUE'S BOOK arrived on shelves in 2010, she was fielding movie offers. In fact, the now-46-year-old Irish-Canadian author received so many inquiries about optioning *Room*, her seventh novel, that her agent's computer crashed. But there was one email, she says, that stood out. It was a 10-page letter from Ireland written by a director whose latest film, *What Richard Did*, was just then debuting to rave reviews at the Toronto Film Festival (more recently, Abrahamson made 2014's *Frank*, starring Michael



1

**“He was so assured
— maybe too assured.”**

Abrahamson, on Tremblay



2



3



4

Fassbender as a young musician who wears a giant mask on his head through the whole film). “He understood the book,” says Donoghue. “He saw right past the crime premise to the universal parent-child love story.”

Donoghue flew to Ireland to meet Abrahamson and agreed to have him adapt her book for the big screen — but didn’t sign any option agreement. Instead, the two decided to collaborate. “We weren’t willing to just turn it over to someone else,” says Donoghue’s agent at UTA, Kassie Evashevski. “We asked, ‘Why don’t we work together?’ No money exchanged hands for a long time.”

Two years, to be precise — the time the novelist and director spent hammering out a script. Meanwhile, UTA put together financing for the \$12 million film (with funding from the Irish Film Board, Film4, Telefilm Canada and others) without having to bring on any equity investors who might try to poke their noses into the creative process. Then they brought on a Canada-based production company, No Trace Camping, to help take advantage of a tax deal between Ireland and Canada. All they needed now was an actress to play Ma and a little boy to play Jack.

Ma was easy. When Abrahamson sat down with Larson — who is being buzzed about as a likely lead actress nominee for her turn in *Room* — at the Chateau Marmont in 2013, their 30-minute coffee meeting turned into a four-hour conversation that covered everything from their childhoods to mythology to their dogs. “She was just so warm,” recalls the director. “And we needed somebody with that kind of warmth because otherwise our kid wasn’t going to feel at home.” Larson felt comfortable, too. “I knew I didn’t have to worry about the movie becoming some sort of melodramatic, gratuitous piece,” she says. “This was someone who wanted to show how love can thrive in dire circumstances.”

The search for Jack, however, was trickier. Abrahamson saw more than 2,000 child actors in seven North American cities before he popped in an audition tape sent by Tremblay’s press-shy parents (his mother and father, a police detective in Vancouver, don’t do interviews), who have been overseeing their son’s career since he started acting at age 5 in 2013’s *Smurfs 2*. “You could tell he was special,” says Abrahamson. “He was so assured. Maybe too assured. I was a little concerned that he’s too coached because he’d done commercials. But he’s bright. Once we got him together with Brie, we started to realize just how intelligent he was. In



rehearsals, we started to realize, ‘Oh, there’s real acting in there.’ ”

That first meeting between Tremblay and Larson (who avoided sunlight for six months to prepare for her role) took place in September 2014, three weeks before shooting began at Pinewood Toronto Studios. Their early “rehearsals” consisted of hanging out together on the set doing such things as eating pizza and playing with Legos, building up Tremblay’s comfort level with his 26-year-old co-star. The two would be spending many long weeks together in extremely close quarters: inside the shed (or “Room,” as Jack refers to it in the movie) that had been constructed on the soundstage. Each of Room’s walls was removable, but to maintain a sense of claustrophobia, Abrahamson insisted that the shed be kept intact as much as possible, which made for a tight fit when the camera and boom mic operators also squeezed into the space. “I just thought constraint was important,” he says.

But the tricky geography of shooting a movie inside a homemade prison cell was the least of Abrahamson’s challenges. Throughout the 49-day shoot (it would have been shorter, but under-12 actors only are allowed to work eight hours a day), the director was as much a child psychologist as a filmmaker, finding ways to inspire and motivate his young actor not found in any Stanislavski class. For starters, he shot the film chronologically, even though it meant exterior scenes would have to be filmed at the peak of winter. “It’s hard enough to play that part,” says Larson, “but then to do it out of order would be difficult for him to understand.”

For the most part, Tremblay was a trouper, hitting his marks and delivering his lines like a pro. But occasionally, as with all stars, there were moments of creative friction. Like that scene on day three, when Tremblay was supposed to shout at Larson but wouldn’t do it, no matter how much his director and co-star implored him. Ultimately, though, Abrahamson found a solution. The director ordered everyone on the set — Larson, the camera crew, himself included — to start shouting as loud as they could to make Tremblay feel more comfortable about his own shouting. It worked like a charm. “We’d often find that what was holding him back was nothing complex,” says Abrahamson. “Sometimes it was about finding a way to get at what was worrying him and just taking that away.” **TJR**



1 Larson lost 13 pounds for the part. “Any time I hit a moment where I felt frustrated, I knew I was getting closer to my character.”

2 From left: Allen, Macy and Larson in a scene after the escape. “I felt for Brie,” says Allen. “I knew what task she had achieved [with the part].”

3 Tremblay, now 9, is repped by UTA and hopes to be in a *Star Wars* film one day.



“If Jacob’s performance didn’t work, we were a Lifetime movie.”
Gross

Oscar’s 5 Youngest Nominees

Some went on to further fame and fortune — others rarely stepped in front of a camera again



JUSTIN HENRY

Kramer vs. Kramer

At 8 years, 276 days, he holds the record for youngest nominee (for best supporting actor in 1980). Today, he’s 44 and a regional salesman for an Internet television company in San Diego.



JACKIE COOPER

Skippy

Cooper was 9 years, 20 days when he was nominated for best actor in 1930. He kept working throughout his life — he played Perry White in 1978’s *Superman* — but never again was nominated.



QUVENZHANE WALLIS

Beasts of the Southern Wild

She was 9 years, 135 days when she became the youngest actress ever nominated (for best actress in 2014). But — so Hollywood — she lied to get the part, claiming to be 6 when she was 5.



TATUM O’NEAL

Paper Moon

O’Neal was 10 years, 106 days when she wasn’t merely nominated but actually won best supporting actress in 1974, beating the only slightly older Linda Blair, then 15, nominated for *The Exorcist*.



MARY BADHAM

To Kill a Mockingbird

Badham (director John Badham’s sister) was 10 years, 141 days when she got a supporting actress nom in 1962. Today, at 63, she’s an art restorer and college testing coordinator.



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STRETCHING A BEANTOWN BUDGET

By Michael Sugar

Making *Spotlight* was a true joy for all of the producers, in spite of the many obstacles that were thrown at us in the eight years since the project was conceived. But getting [director] Tom McCarthy his shoot days in Boston — now that was something. We had to schedule the bulk of the production for Toronto to make our numbers work — and Tom was adamant that we shoot all of our exteriors in Boston — so, initially, we planned for four shoot days in Boston. We started there, shot our first night at Fenway during a live game and got some beautiful stuff. But, as fine filmmakers oft do, Tom wanted more. We didn't have the money, but we went again — on a weekend — and we really couldn't afford it, so we said, "This is the last time!" Then we went again. On a weekend. We had to find the money! And Tom wanted winter shots. It was September. We wrapped in November. So we went again in April to get "winter shots." These "extra days in Boston" were quite difficult — so many moving pieces: cast availability, locations and a shrinking budget. We originally anticipated going once to Boston, but went four times. But when we saw how Tom captured not just the exteriors of Boston, but the essence of the city, it was clear we made the right choice.

Sugar is a producer of Open Road's Spotlight.



Sugar

Money's Short, Snow's All Gone: How They Coped

Producing is all about overcoming impossible challenges — and this year, the names who do the dirty work faced some tough ones: From the weather demands of *The Revenant* to the casting difficulties of *Beasts of No Nation*, 11 men and women tell all



Desperately Seeking Snow

By Mary Parent

The *Revenant* was very ambitious, how it was filmed in all natural light and with more than 90 percent being shot in exterior, real locations. The big nemesis we encountered was the weather. We faced completely unusual and unpredictable weather patterns. Before experiencing it firsthand, I didn't know what a chinook, a warming wind that quickly melts and evaporates snow away, was. We would come to work and have beautiful snow, and then you'd go in the trailer and come out an hour later to completely dry ground. It was shocking. It was as though someone came and sucked up everything with a vacuum cleaner. We were shooting in Calgary, and March, which is traditionally their heaviest month of snow, was suddenly just the opposite. In addition to multiple weather services, we would frequently speak with local ranchers, who told us spring had come early and this hadn't happened in 35 years. We began augmenting the disappearing snow with snow machines, but then it

became too warm for the snow machines to work at all and we had to rely on trucking it in. Big beds of snow would arrive super early, be shoveled into wheelbarrows and taken out to set. The commitment and dedication of the crew responsible for these efforts was incredible. Pretty soon, this wasn't working anymore, and with only two weeks left to finish the film, we had to shut down. We wrapped in early April, returned to Los Angeles where [director] Alejandro [G. Inarritu] started editing, and we started scouting New Zealand and Argentina. There are only certain places where you're going to find snow in our summer. We started this intense search, and we got really lucky and found what we needed in Argentina. We all knew this was going to be an adventure, but part of what makes the film so special is the ambitious nature of it.



Parent

Parent is a producer of Fox's The Revenant.



WHEN THE TOPIC OF 'TRANSGENDER' COULD EMPTY A ROOM

By Gail Mutrux

The *Danish Girl* is a period drama and love story about a wife who helps her husband become her authentic self — a woman. When I optioned the book in early 2000, the industry had entered a time when the word “period” alone was enough to put a nail in the project’s coffin with financiers. But it didn’t stop there: The subject of transgender was enough to empty any room in which the story was pitched. It took another seven years before I had a script by the wonderful Lucinda Coxon, two major actors and a director — but still no financier. By then I was extremely fortunate to have been joined by two dedicated producers, Anne Harrison (who had largely paid for the screenplay) and Linda Reisman. In 2008 we took ourselves, the actors, the director and the script to AFM, and we sold out our foreign territories, improbably, at one of the most difficult AFMs in recent history. We were elated; we were finally on our way. Then, of course, we lost our first director. Variations on this theme continued to pile up. For the next seven years we would repeatedly have three out of the four crucial elements in place, including — at various stations of the cross — three sets of financiers, several co-production partners in six countries, five changes in the principal cast and two additional directors before, in February 2014, the phone rang one day and Tom Hooper said, “You have yourself a director.” Within 48 hours, we also had Working Title, Universal Pictures and a greenlighted movie.



Mutrux

Mutrux is a producer of *Focus’ The Danish Girl*.



RACE IN THE NEWS AT THE RIGHT TIME

By Scott Bernstein

One of the major challenges of *Straight Outta Compton* was creating a film about the world’s most controversial group, N.W.A., that was more than a typical music biopic. We were always cognizant of telling a story that was universal in its themes about brotherhood, friendship, triumph, betrayal and tragedy. We understood that what was occurring in Compton and South Central Los Angeles in the mid- to late-’80s still existed in the world today. At the end of the second week of filming, we shot two nights of the dramatic and heart-stopping opening of the film, where Eazy-E is in the midst of a drug deal when the LAPD arrive en masse with a battering ram. We knew this opening would make a statement to

the audience that this was more than a music biopic but a depiction of the world at large. Simultaneously, the situation was arising in Ferguson, Mo., where people started protesting. While we were on set the second night, we saw a photo of a burning building with “F— the Police” spray-painted on it. At that very moment, Dr. Dre, Ice Cube, [director] F. Gary Gray and I knew that this film was becoming bigger than us all and was no longer a history lesson but a current event.



Bernstein

Bernstein is a producer of Universal’s *Straight Outta Compton*.



Nuclear Jet Propulsion Isn’t a Crowd-Pleaser

By Michael Schaefer

One of the most important parts, if not the most important part, of *The Martian* was making sure the “science” was as real as possible, while still being engaging. Nuclear thermal jet propulsion and planetary science aren’t exactly crowd-pleasers. So [director] Ridley [Scott] wanted to help the audience experience space travel by making it look like the very near future. To do this, we spent a lot of time meeting with NASA and the Jet Propulsion Laboratory, discussing language and designing the look of the costumes, spacecraft and, of course, Mars. Everyone at NASA and JPL loved the book, the script and storyboards. We felt like we had really hit something special, where all of these completely different people were all excited about the same vision. Then we screened the first 45 minutes of the film for JPL and a room full of journalists. Charles Elachi, the director of JPL, responded first: “We actually dress much better than that.” OK. If that’s NASA and JPL’s big complaint, we’ll take it.



Schaefer

Schaefer is a producer of Fox’s *The Martian*.



BEST PICTURE



ROOM WITHOUT A VIEW By Ed Guiney

Initially, building the 'Room' part of *Room* seemed to be a fairly straightforward prospect. But from the moment director Lenny Abrahamson and I started to talk about it with our production designer Ethan Tobman, it evolved into something much more complex, storied and ingenious. First of all, we built a Styrofoam dummy set to experiment with different dimensions and, along with our cinematographer Danny Cohen, concluded that anything more than the 10 feet by 10 feet specified by writer Emma Donoghue would take something essential from the story. We also decided that the camera lens would never sit outside the walls of the room and designed the set as a series of small, quickly removable panels in the walls, floor and roof, which meant we did not need to float walls. This also helped the actors, Jacob [Tremblay] in particular, by not ruining the illusion of 'Room.' We built the set in a large studio space so we could give a realistic feel of exterior daylight (decent space also stopped the crew from going stir-crazy over the five weeks it took to shoot). Lenny wanted the set completed several weeks in advance of the shoot to rehearse in 'Room' with Brie [Larson] and Jacob. This meant that we started work 10 weeks out to allow for the exacting process of building and then dressing, texturing and aging 'Room.' We had to think about things like the layers of the boy's artwork on the walls, how sunlight bleached the tiles and myriad other detailed considerations.



Guiney

Guiney is a producer of A24's *Room*.



When Quentin Needs a Special Camera By Shannon McIntosh

Our biggest challenge in making *The Hateful Eight* started on page one of the script: "A breathtaking 70mm-filmed (as is the whole movie) snow-covered mountain range." Quentin [Tarantino] had told me that he wanted to shoot the movie in 65mm and release it in 70mm, but reading it in black and white certainly cemented the task at hand.

A partnership between the production, FotoKem, Panavision and Kodak was formed, and we set out to resurrect a rare format. A few movies have had limited releases in 70mm, but no movie has had such a wide release in a long time. Our first visit to FotoKem had us visiting workflows that had never been done before. Because we were shooting a Quentin Tarantino

dialogue movie, we had to ask Kodak and Panavision to provide the tools necessary for that undertaking — this meant creating 2,000-foot [camera] mags and manufacturing 65mm rolls with up to 2,000 feet of film.

Next, our DP Bob Richardson paid a visit to Panavision to find a set of lenses that could be used to shoot the movie. He found some in a back room that had not been used since *Khartoum* in 1966; these were the Ultra Panavision lenses. Ultra Panavision has an aspect ratio of 2:76:1 — it is the widest format there is. Quentin was drawn to using this format after screening the chariot sequence from *Ben Hur*. The team had to retrofit these anamorphic lenses to work on modern 65mm cameras,

along with preparing them for the harsh winter conditions we'd face in Telluride. Panavision, led by Dan Sasaki with the support of [assistant cameraman] Gregor Tavenner, somehow managed to get this done in an extraordinarily short two months.

It's still mind-boggling to me that we were able to bring equipment from the 1960s into the 21st century, make it work in some of the toughest shooting conditions imaginable and come out with such a spectacular result. Our team now says: "Once you go 70mm, you never go back."

McIntosh is a producer of *The Weinstein Co.*'s *The Hateful Eight*.



McIntosh



HOW TO BOOT A KID'S ACTING COACH By John Leshner

Overall, *Black Mass* was a pretty smooth shoot because [director] Scott Cooper was so well prepared and the crew was so on top of everything. However, we ran into a small issue with one of our younger castmembers. We cast this really great kid, Luke Ryan, because in the audition, he was cute, charismatic and delivered a completely natural performance. However, when we got to set, it was clear he had been working closely with an acting coach. When he delivered his lines, they felt very rehearsed. We had to politely ask the acting coach to leave, and then we reworked the script so that our young actor could have fresh lines to work with. In the end, we got the authentic performance we cast him for and were very pleased with his work.



Leshner

Leshner is a producer of Warner Bros.' *Black Mass*.



'BROOKLYN' IN MONTREAL

By Finola Dwyer

Raising enough money to make the film we wanted to make, with the proper casting, was singularly the most challenging aspect of bringing *Brooklyn* to the screen. Shooting a period piece in three countries over eight weeks (on a 35-day schedule) was certainly ambitious, but I knew we needed to pull this off with the dream team of director John Crowley, screenwriter Nick Hornby and Saoirse Ronan leading the cast.

The traditional model of covering a substantial amount of the budget through presales, which was still available when I made *An Education* and *Quartet*, has altered dramatically over the last few years. An immigration story with a female protagonist was not a slam-dunk. Shooting the Irish part of the film in Ireland was always in the cards.

But how to re-create 1950s Brooklyn on a modest budget was a conundrum. We needed to find a location that gave us the best creative options: good infrastructure, not too far from London (so we could zip back and forth for casting and scouting) and with the ability to access local funding and financial incentives.

We created a look book of the locations we wanted to replicate and a spreadsheet of tax incentives offered throughout the world. Canada offered the most: promising locations, an ability to structure the film as a trilateral co-production (U.K.-Ireland-Canada) and strong local financial incentives. With 13 different pieces of financing and a maze of co-production rules to navigate, Montreal was our new "Brooklyn." After five months of wrangling, we were able to film two critical days in Brooklyn to place our story firmly there. Together, the contributions of Canada, Ireland, England and America came together to create our immigrant tale, one I am proud to call *Brooklyn*.

Dwyer is a producer of Fox Searchlight's *Brooklyn*.



Dwyer



Scam or a Talent Search?

By Amy Kaufman

One of the greatest challenges making *Beasts of No Nation* was casting. We convinced the bond company to let us shoot in Ghana despite minimal film infrastructure. This meant there were few professional actors. We couldn't afford to bring in many outside actors, except Idris Elba, so our only option was to cast locals — read: non-actors. The priority was to find the boy who would play Agu, the film's lead.

Initial efforts with a local casting director proved fruitless. People didn't believe we were making a film. Many thought we were operating a scam. Only a few came to open auditions. Ten weeks out from shooting, we were desperate. We hired an American casting director, Harrison Nesbit, to spearhead a new strategy. Losing another two weeks processing his visa and vaccinations, Harrison had only eight weeks to cast over 300 nonspeaking and 39 speaking roles. He started looking everywhere young people would congregate — schools, soccer fields and Internet cafes. Along with

[director] Cary [Joji Fukunaga] and a small team of scouts, he searched in Ghana, Nigeria, Liberia and Sierra Leone, in the end auditioning over 2,500 kids. Two weeks before shooting, we cast Abraham Attah as Agu.

The challenges did not end there. During production, actors wouldn't show up and had to be recast at the last minute. Our military advisor and some young Liberian actors were arrested in the Ivory Coast under suspicion of being mercenaries. After we paid to have them freed, we could only afford to fly half of them to set, so the other roles had to be recast out of our extras.

The shoot was grueling, and everyone had to endure extreme conditions, but the camaraderie from the experience bonded everyone for a lifetime. All the hard work felt rewarded when Abraham won the best young actor award at Venice [Film Festival].

Kaufman is a producer of *Bleecker Street*/Netflix's *Beasts of No Nation*.



Kaufman

DECODING A FINANCIAL CRISIS

By Jeremy Kleiner

Michael Lewis' book *The Big Short* centers on a monumental global event that continues to reverberate today. And, as in Michael's other work, it poses a troubling question: What do the experts really know? Do they know anything? Because this particular story takes place in the world of bond markets, filled with complicated financial instruments, we had the challenge of making the story comprehensible onscreen, so that the huge, probing ideas of the book would register with an audience. Adam McKay and Charles Randolph made some brilliant choices in their script to make this a film that anyone can understand — and, to go a step further, a film that makes us aware of how so-called experts can utilize fancy terminology for their own ends.

Kleiner is a producer of Paramount's *The Big Short*.



Kleiner





Pitt and Jolie Pitt play a dysfunctional married couple sojourning in the South of France.

By the Sea

Angelina Jolie Pitt's latest directorial effort, in which she and Brad Pitt star as a couple unraveling in a French town, is a dreary dud **By Todd McCarthy**

THEY SULK, THEY smoke, they drink, they spy on the love-birds in the next room through a peephole in the wall. In fact, if it weren't for that last development, hardly anything at all would happen in *By the Sea*, the kind of vanity project you don't see much of anymore.

Ostensibly about a couple trying to work their way back from a deeply traumatic incident, this languid piece of would-be art cinema likely will prove once again that even the biggest names in the world won't draw an audience to something that, in and of itself, has no reason for being.

The names in this case, of course, are Angelina Jolie Pitt, as she now has chosen to be billed, and husband Brad Pitt. After directing two films, including *Unbroken* last year, Jolie Pitt this time also wrote the script and co-stars.

The movie opens with the stars' characters, Vanessa and Roland, motoring up windy Maltese roads in a cherry Citroen convertible at an unspecified time in the recent past (before cellphones and when everyone smoked without

compunction). They check in to a lavish hotel overlooking a bay, whereupon Vanessa takes to her bed like some tragic 19th century heroine and Roland heads for the nearby cafe, where patron Michel (Niels Arestrup) serves him booze and a bite to eat while the American confronts writer's block.

The couple has chosen this spot as the place to try to recover from whatever blow has rendered Vanessa an uncommunicative

zombie and Roland creatively frozen. Recognizing that his wife will need plenty of time to re-engage with him and the real world, Roland is exceedingly patient, asking for nothing. When not sleeping, Vanessa sits out on the deck beholding the deep blue, but always fully made up. Indeed, Jolie Pitt seems far too cosmeticized and accoutred here, which doesn't convincingly square with her character's shuttered, zoned-out existence.

Things perk up mildly with the

arrival of attractive French honeymooners Lea (Melanie Laurent) and Francois (Melvil Poupaud), whose more or less constant bedroom activities provide Vanessa with her only distraction from the void. Although this turn in the plot introduces a heavy element of voyeurism into the proceedings, it isn't very exciting, nor does it appear to connect with any fundamental aspect of Vanessa's personality.

Beyond Gigli ...

THR critic Stephen Dalton picks five good movies where offscreen couples successfully co-starred



Adam's Rib (1949)

In a devoted but complicated relationship for 26 years, Katharine Hepburn and Spencer Tracy had their finest screen pairing as married lawyers in George Cukor's proto-feminist screwball comedy.

Who's Afraid of Virginia Woolf? (1966)

Richard Burton and Elizabeth Taylor crackle and hiss as a husband-wife duo trading bitter insults in Mike Nichols' savage adaptation of the campus-set Edward Albee play.

Husbands and Wives (1992)

The imminent collapse of Woody

Allen's 12-year romance with Mia Farrow now haunts this emotionally raw, Bergmanesque drama, in which they play a New York couple in crisis.

Eyes Wide Shut (1999)

A pre-split Tom Cruise and Nicole Kidman star as a rich N.Y. husband and wife threatened by dark sexual fantasies in Stanley Kubrick's indelible voyeuristic thriller.

Irreversible (2002)

Once Euro cinema's hottest couple, now-divorced Monica Bellucci and Vincent Cassel played Parisians in love in Gaspar Noe's reverse-order rampage of rape and revenge.

The two couples socialize a bit — they go out for dinner and make a sailing outing — but there's nothing that significantly breaks the usual routine of Vanessa remaining remote and Roland coming home drunk and generally respecting her emotional paralysis and physical unapproachability.

With such repetitive scenes dominating, two hours is far too long to make an audience wait for a payoff that hardly saves the film from its own stasis. There is a pastel pleasure to the visuals conjured by cinematographer Christian Berger, best known for his striking black-and-white work on Michael Haneke's *The White Ribbon*. Add to this a handful of strong musical passages courtesy of Gabriel Yared and you have some suggestions of mood and emotional activity.

As an old-school, hard-drinking, well-regarded American writer comfortable in Europe, Pitt cuts an outwardly Hemingwayesque figure, but without the bluster and braggadocio. Given more to work with, the actor could have made something of a role like this.

Jolie Pitt, on the other hand, is pretty tough to take here. Stripping away the distractingly heavy makeup would have helped, as well as abandoning the studied posing and posturing, which seem incongruous with the grief that supposedly has overcome her character. There's no catharsis offered at the end of *By the Sea* — just relief that it's over.

Opens Friday, Nov. 13 (Universal)

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Director Angelina Jolie Pitt

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WHO Christopher Abbott in *James White* (in limited release Nov. 13).

WHERE YOU'VE SEEN HIM BEFORE Abbott, 29, played Charlie, boyfriend of Marnie (Allison Williams), on seasons one and two of HBO's *Girls*.

WHY YOU SHOULD CARE NOW As a young New Yorker caring for his dying mother (Cynthia Nixon), Abbott has earned rapturous reviews and a Gotham Award nomination for best actor. "Watching his bruised, bristling performance as the rudderless title character, ... it's natural to assume [the choice to leave *Girls*] was dictated by the actor's hunger for a darker exploration of his considerable range," wrote *THR* critic David Rooney following the film's premiere at Sundance.

WHY HE LOVES CYNTHIA NIXON "She's a damn great actress. So present, and gives you so many things to bounce off of," Abbott tells *THR*. "I couldn't ask for more. And she's warm and kind to boot."

WHOSE CAREER HE ADMIRES "Sam Rockwell: always works with great people and always does something different. He disappears in roles. I love that," Abbott says.

WHAT HE'LL DO NEXT Abbott has two films slated for 2016: *Katie Says Goodbye*, starring Olivia Cooke and Mary Steenburgen, and Glenn Ficarra and John Requa's *Fun House*, with Margot Robbie, Tina Fey and Billy Bob Thornton.

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Jessica Jones

Krysten Ritter shines through the darkness of Netflix's moody, enthralling superhero noir

By Daniel J. Fienberg

Ritter's tormented private detective rediscovers her superpowers.

MARVEL'S *JESSICA Jones* pulls off the tricky feat of standing out as both fascinating and unique in a marketplace saturated with costumed do-gooders of all types. On the basis of the first seven episodes, it looks like another success for Netflix.

Jessica Jones (Krysten Ritter), granted yet-to-be-fully-explored powers in a yet-to-be-fully-explained accident, tried to do the superhero thing, attempting to save lives and make New York a safer city. Tragedy ensued. Now Jessica is running a ramshackle private eye business, mostly taking pictures of cheating husbands. She's also dodging her best friend (Rachael Taylor) and taking a particular interest in a local bartender (Mike Colter). But soon enough, an abduction case involving college athlete Hope (Erin Moriarty) pulls Jessica back into the sphere of Kilgrave (David Tennant), the mysterious man who

ruined her dreams of superheroism.

Working off a relatively new Marvel character created by Brian Michael Bendis, series creator Melissa Rosenberg (*Twilight*) treats the material as hard-boiled noir, with Jessica as the brooding, self-destructive hero (rather than the femme fatale). She's haunted by her past and prone to bursts of anger, boozing and world-weary voiceover. That she also happens to be outrageously strong — able to leap up steep fire escapes in a single bound, for example — is of secondary importance because even if the world can't hurt Jessica Jones, she's doing a pretty good job hurting herself.

Ritter delivers Jessica's sarcastic quips in a way that makes us understand she's only barely concealing real pain. The performance is a blend of the attitude the actress brought to ABC's *Don't Trust the B— in Apartment 23* and the wounded soul of her doomed *Breaking Bad* character, spiked with an extra swagger that comes from

knowing you can beat the snot out of nearly everybody in the world.

Interestingly, with Ritter playing the noir protagonist role, Tennant's character fulfills the femme fatale role; he's the catalyst for the action, the untrustworthy figure whom everyone makes the mistake of trusting. Rather than luring people through sex appeal, however, Tennant uses mind control — including on the physically invulnerable Jessica. *Jessica Jones* therefore becomes a series about consent, abuse and trespassing of the most intimate and troubling kind.

Perhaps because Kilgrave is such an intriguing character — Tennant makes him seductive and crazed — the show fixates on him to a somewhat claustrophobic degree. It's one of the few missteps in an otherwise rock-solid start.

Fortunately, the supporting cast is so strong that whatever shortcomings there are don't rankle. Colter has been a valuable part of *The Good Wife* universe, but his

assertive star power here instantly whets the appetite for the upcoming *Luke Cage* series he's headlining on Netflix. It's hard to watch the actor and not think that TV and movies should have been trying to give him a franchise vehicle for years. Taylor, in contrast, has been a favorite of casting directors, appearing in a string of canceled network shows, but this is the first time her potential has been properly utilized.

Jessica Jones flaunts some decent action, and when it needs to illustrate superpowers, it does so in effectively minimalist fashion, treating Jessica's strength and near-ability to fly matter-of-factly and without fuss. Indeed, the show's tension is more of the character-driven kind.

To an even greater extent than Matt Murdock in Netflix's *Daredevil*, Jessica Jones dominates the proceedings — and thanks to Rosenberg and Ritter, her first season is well on its way to delivering.

Airdate Friday, Nov. 20 (Netflix)

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GOVERNORS AWARDS

AND THE HONORARY OSCAR GOES TO ...

THR talks to this year's winners — Spike Lee and Gena Rowlands — and looks back at The Thaliens, the 60-year-old charity led for years by Debbie Reynolds, recipient of 2015's Jean Hersholt Humanitarian Award



SPIKE LEE • HONORARY AWARD



GENA ROWLANDS • HONORARY AWARD

I'VE BEEN MAKING A FILM almost every year since 1986," says **Spike Lee**, the 58-year-old director of *Do the Right Thing*, *Malcolm X*, *He Got Game* and 17 others. He has been nominated twice for an Oscar (and won a Student Oscar in film school), but at the Governors Awards, he'll pick up a statuette for his lifetime contribution to cinema.

How has independent filmmaking changed since you started?

That might as well have been a million years ago. Filmmakers like Jim [Jarmusch] and I, the only reason we went to film school was because of the equipment. We didn't care about the MFA. You went to film school to get the equipment. Now students look at the cost of going to schools and say, "I could use that money to buy my own camera and lighting kit." It's a new world.

Is there a project that never got made that you someday hope to go back to?

A lot of them. I was supposed to direct [a film about] Jackie Robinson. I was supposed to direct [one about] James Brown, too. It just didn't work out. I have a script I wrote with Budd Schulberg, about [boxers] Joe Lewis and Max Schmeling. And unfortunately he died before we got it done. I made a promise, so one day we're getting this film done. We're doing it for Budd.

Your next film, *Chi-Raq*, about Chicago gun violence, is going to be Amazon's first feature release Dec. 4.

They're a great company. And also everyone else said no. I tell my students [at NYU], "All it takes is one yes. You get a bunch of motherf—ing noes, but all it takes is one yes." — REBECCA FORD

GOVERNORS AWARDS

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GENA ROWLANDS AND her late husband, director John Cassavetes, helped usher in the American indie film movement with such films as 1974's *A Woman Under the Influence* and 1980's *Gloria* (both earned her Oscar noms). At the Governors Awards, the 85-year-old actress will receive an honorary Oscar for her lifetime of work in the movies.

What was the indie scene like before you and your husband started making movies?

There wasn't anybody doing it. Everything was done through the studios. But we did it on our own. When we ran out of money, we paid for our own pictures by acting for others or mortgaging our home. It was a struggle, but it was a wonderful struggle.

How did you meet your husband?

I was at the American Academy of Dramatic Arts, and he was a year ahead of me. He saw my final exam and he came backstage. I still wonder if it wasn't that beautiful red velvet dress I was wearing!

And you went on to make eight movies together ...

He loved actors, and he had a particular interest in women. Women in movies, I should say! He was interested in women's problems and where they are in society and what they have to overcome. He offered me some really wonderful parts.

You've officially retired. If Steven Spielberg asked you to act in his next film, what would you say?

I would say, "Well, I'm retired ... but I will read the script!"

— SCOTT FEINBERG

Debbie Reynolds takes a bow for her showbiz charity work

Without her efforts on behalf of The Thaliens, there'd be no Cedars-Sinai

IT SOUNDS LIKE SOMETHING OUT OF AN L. RON HUBBARD NOVEL, BUT THE THALIENS IS ONE OF THE longest-running celebrity charities in Hollywood, helping to build Cedars-Sinai hospital, among other L.A. institutions. On Nov. 14, one of its founding members, Debbie Reynolds, 83, who served as the group's president for six decades, will be presented with the Jean Hersholt Humanitarian Award, the honorary Oscar for public service. "Every star in Hollywood would come and participate in The Thaliens' shows," says actress Ruta Lee, 80, of the group, which had its first meeting on Mother's Day in 1955 at Jayne Mansfield's "Pink Palace" in Beverly Hills. Now the group's chairman of the board emeritus, Lee adds, "Nowadays, you ask a celebrity to be the honoree, you have to send a private plane and give a Rolex." — CHRIS GARDNER



Lee (left) and Reynolds at The Thaliens' 50th anniversary in 2005.

8 Decades of *The Hollywood Reporter*

The most glamorous and memorable moments from a storied history

Dunaway (top) and Slater played villain and heroine in 1984's *Supergirl*.



Rambling Reporter Hank Grant

Not quitting while they're ahead with "Superman" (and II and III), Ilya & Alexander Salkind are prepping a \$30 million live-action movie version of the "Supergirl" comic strip. Which should please Equal Rights proponents Valerie Harper and Jane Fonda no end. As with their "Superman" epic the Salkinds will scout an "unknown" to topline the "Supergirl" epic, skedded to start production before the end of the year at London's Pinewood Studios (but don't call me, etc.). ...

In 1984, Supergirl Proved to Be Box-Office Kryptonite

AFTER A ROUGH START, it has taken three decades for Supergirl to fly again. The DC Comics superheroine first took cinematic flight in 1984's *Supergirl*, starring a then-unknown Helen Slater. Krypton's favorite flying teenager is now back in the CBS series starring Melissa Benoist that premiered as the second-biggest new series of the fall. Though it has developed a small fangirl following over the years, the \$35 million TriStar release got mostly

negative reviews. (*THR* said it "promises more than it delivers" and complained that the catastrophes the heroine averts "are small potatoes" — like stopping an out-of-control bulldozer.) Its domestic gross was \$14 million, though it did extraordinarily well in a then-burgeoning home video market. But the film aimed high, at least where casting its lead villain was concerned. Faye Dunaway landed the role of Supergirl's archenemy, Selena, an evil enchantress who gets ahold of a powerful

object called an Omegahedron after alien bigwig Zaltar (Peter O'Toole) accidentally launches it into space. Supergirl — real name Kara Zor-El — then flies to Earth to recover the supergadget. Co-star Brenda Vaccaro describes her role of Bianca as being Dunaway's "sidekick witch" and notes she had to keep telling the Oscar-winning actress to calm down. "She was always worried about her costume or her hair," says Vaccaro. "I kept telling her: 'Relax, it's just a fun movie.'" Slater, now 51,

plays Benoist's foster mother on the CBS series. She remembers her *Supergirl* experience (which she says paid \$70,000) as "being 18, just graduating from Performing Arts High School, taking a year off to see if I could land any acting jobs and getting the lead role in this huge movie. To me, that overshadows how well the film did. I went from living in obscurity with my mother in New York City to this dazzling experience. I'm grateful for what happened. It changed my life." — BILL HIGGINS

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